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# ART AND ARCHAEOLOGY

*An Illustrated Monthly Magazine*

PUBLISHED BY

THE ARCHAEOLOGICAL SOCIETY  
OF WASHINGTON

AFFILIATED WITH

THE ARCHAEOLOGICAL INSTITUTE  
OF AMERICA

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ART AND ARCHAEOLOGY PRESS, INC.

VOLUME XIII

JANUARY-JUNE, 1922



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**"SOUTH ROOM—GREEN STREET," Painted by Daniel Garber**

**Awarded the First William A. Clark Prize, of \$2,000, and the Corcoran Gold Medal. From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.**

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XIII

JANUARY, 1922

NUMBER 1

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## CONTEMPORARY AMERICAN PAINTING AT THE CORCORAN GALLERY OF ART

By VIRGIL BARKER

TO judge from this exhibition, American painting is very much alive. The majority of the elder generation are still going ahead; those of radical tendencies seem different not from wilfulness but from conviction; and the painters of the immediate future are well to the fore. This will in all likelihood prove to be the exhibition of the year—the most nearly comprehensive in range and the most nearly adequate in quality. Best of all is the way in which it bears out the saying that delight is the soul of art.

Fortunately the pleasures that normal human beings habitually obtain from pictures are too varied in their nature to be confined by that narrow word "aesthetic." In the life of most people there is no pure and unmixed aesthetic emotion; what passes for such can be analyzed into more than a dozen different other things. The interest of

Trumbull's "Signing of the Declaration of Independence" lies not in its pattern or color but in its faithful likenesses; and if pilgrims ever come from afar to see the Peacock Room, they will not for that reason experience any emotion that can be accurately called aesthetic. On the other hand, those who have most nearly succeeded in living out the theory of an exclusive aestheticism have to that degree made art trivial and themselves ridiculous. Instances in point are the performances of the Wildean imitators in the London of Victoria and the more recent posturings of our own rebellious youths before imported notorieties. No healthy person wants to be a silly aesthete falling into affected rhapsodies before peculiar paintings; one would prefer not to bother with art at all than thus to forego one's sense of humor. When one goes about to look at pictures for enjoyment, the sensible



**"INTERIOR WITH FIGURE," Painted by Burtis Baker**

**Awarded the Second William A. Clark Prize, of \$1,500, and the Corcoran Silver Medal. From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.**



## ART AND ARCHAEOLOGY

thing is to rule out of the discussion that complicated abstraction called "Aesthetics." Just as there are ninety-nine ways of painting, and all of them good, so there are nine hundred and ninety-nine reasons for looking at pictures, and all of them are good.

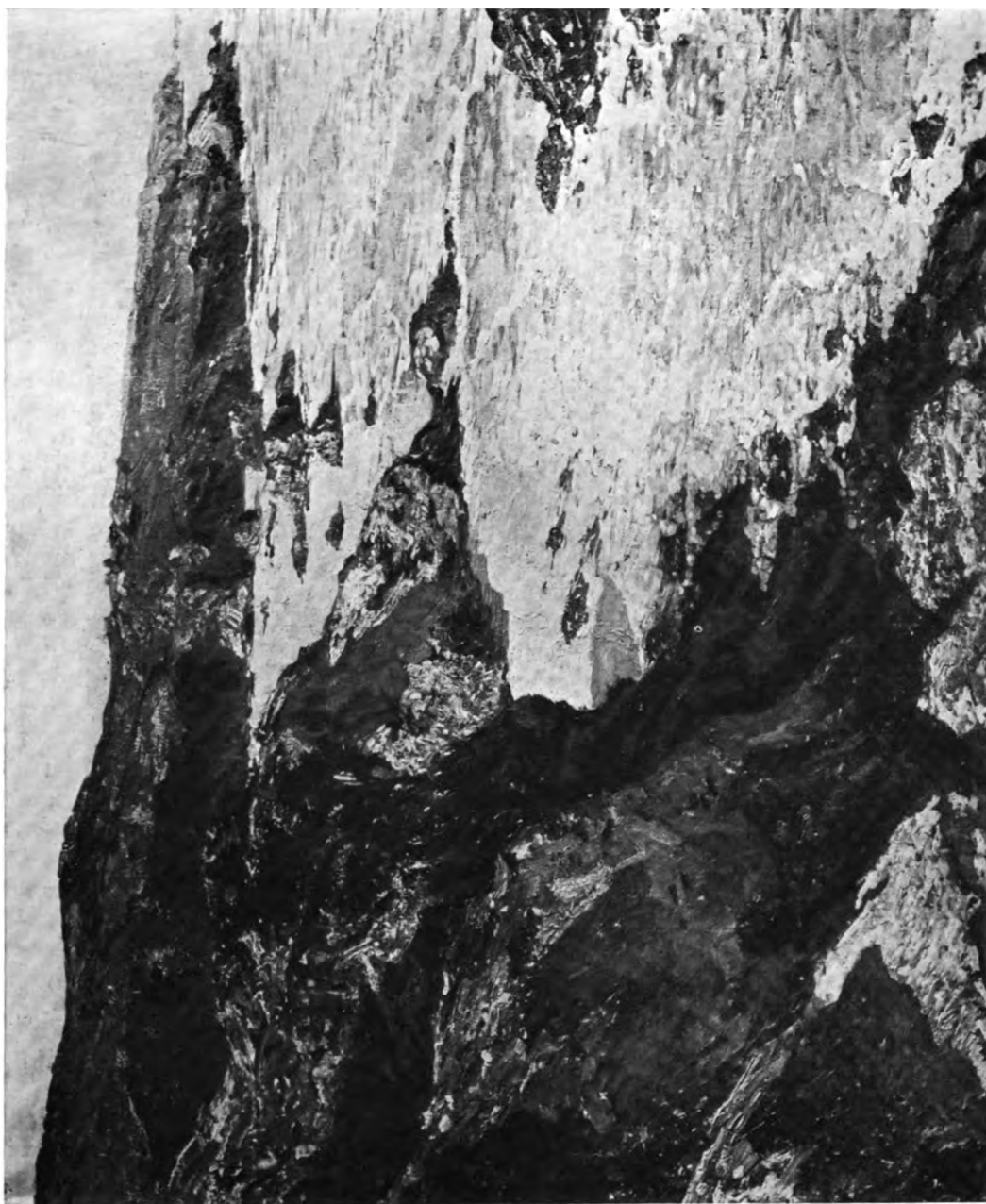
Therefore, when the Corcoran's Eighth Exhibition is described as delightful, that word must be understood to include all the pleasurable sensations to be had from good pictures; for the exhibition reveals a very great variety of subject and method. Some pictures have surfaces of the traditional, not to say archaic, smoothness; and others have surfaces which vary from rough to rugged. Some are of pretty girls and charming children, and some are of ugly men and creatures outside of experience. Here are both prosaic and poetic renderings of nature; here are pictures which heartily accept appearances as a sufficient motive, and others which embody visions entirely subjective. Here are pictures gay and sombre, sprightly and reposeful, showy and reticent. And among them all there is hardly one without some quality of interest, hardly one intended merely for immediate effect upon the careless eye and shallow mind. The exhibition will attract everybody except those who seek under the guise of painting blatant vulgarisms or esoteric hieroglyphics.

Inevitably there are a few pictures which, in spite of the contemporaneousness of their makers, seem strangely out-of-date. Even in our time a few men practice the outworn virtues of tight drawing, thin color, and falsely monotonous light. They neither paint with the brush, as distinguished from coloring drawings, nor attain full-bodied pigment, as distinguished from a wash of color, nor realize a naturally colorful light, as distinguished from a

studio fiction. The painter of today who attempts to disregard these characteristically contemporary aims, and who does not substitute for them a redeemingly personal vision of the world, cannot hope to win an honored place in the artistic history of our time.

This disregard does not necessarily arise from mere years and failing powers, for it is a question not so much of age as of alert sensibilities. Several of our oldest men are among the youngest painters; they hold to their youth by virtue of the freshness of their vision and their continually increasing success with the special problems just indicated. Melchers and Benson have a great deal as yet unattained by Frank Swift Chase and Harry Leith-Ross. The work of the latter pair is not of a sort to be belittled by the indulgent praise which is awarded to precociousness, for it is in itself sound and admirable; but even with so much to their credit towards the beginning of their careers, these two have a lifetime of effort before them if they are to attain the rank of their elders.

The exhibition emphasizes the fact that, aside from those who use painting to convey peculiarly personal conceptions and who in every age are apart from their contemporaries, the predominant concern of this generation of American painters is with the problem of light. From the first item of the catalogue, Costigan's "Springtime," to the last one, which is Reynolds Beal's "Tampa Fishing Boats," the thing that constantly recurs is light, light, light—indoors or out, brilliant, subdued, or dusky, but always light. The painters of landscape and marine, of figure and still-life, for the most part rely upon the atmospheric envelope of their subject-matter to make their pictures.



"CLIFF SHADOWS," Painted by W. Elmer Schofield

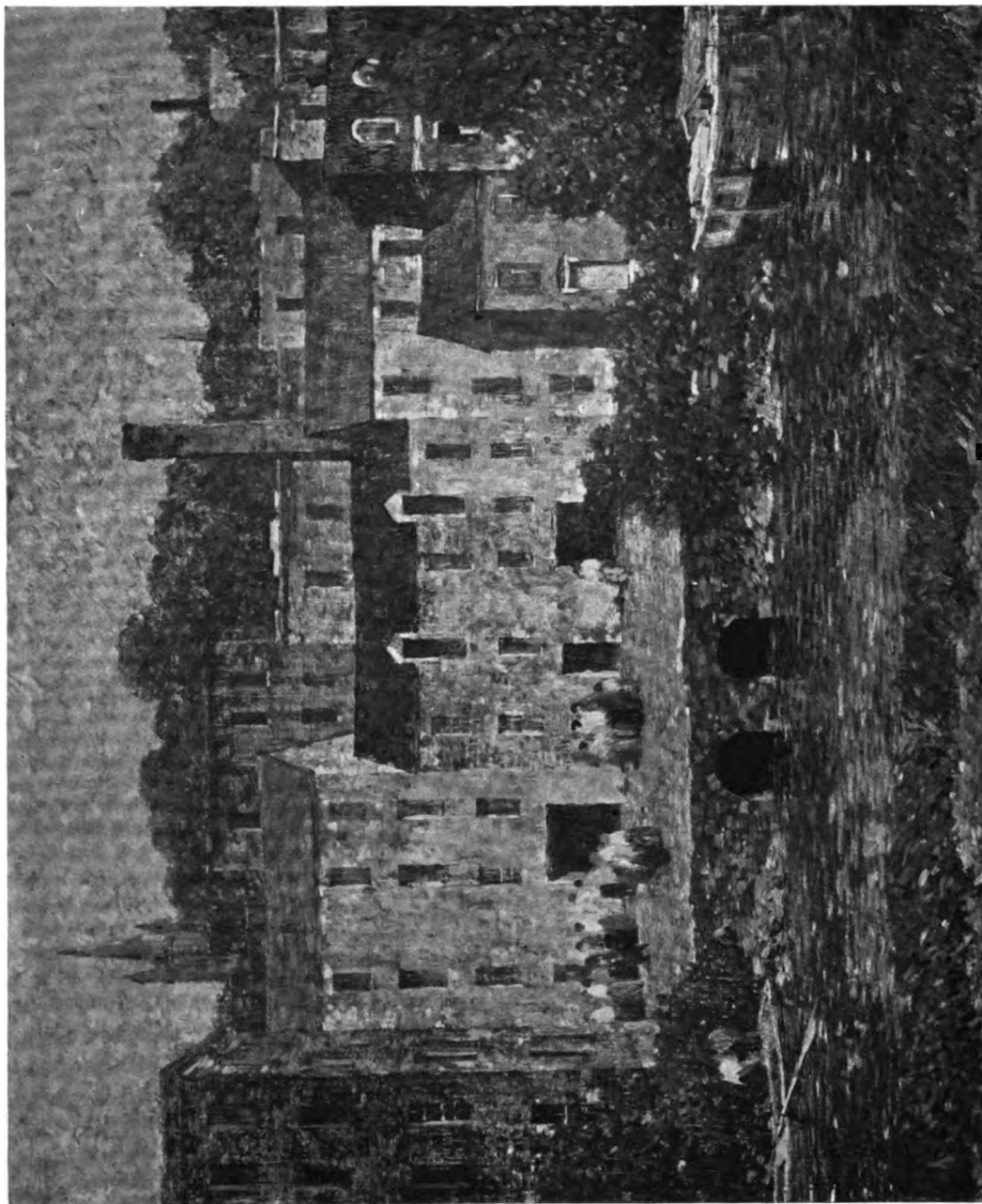
From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.



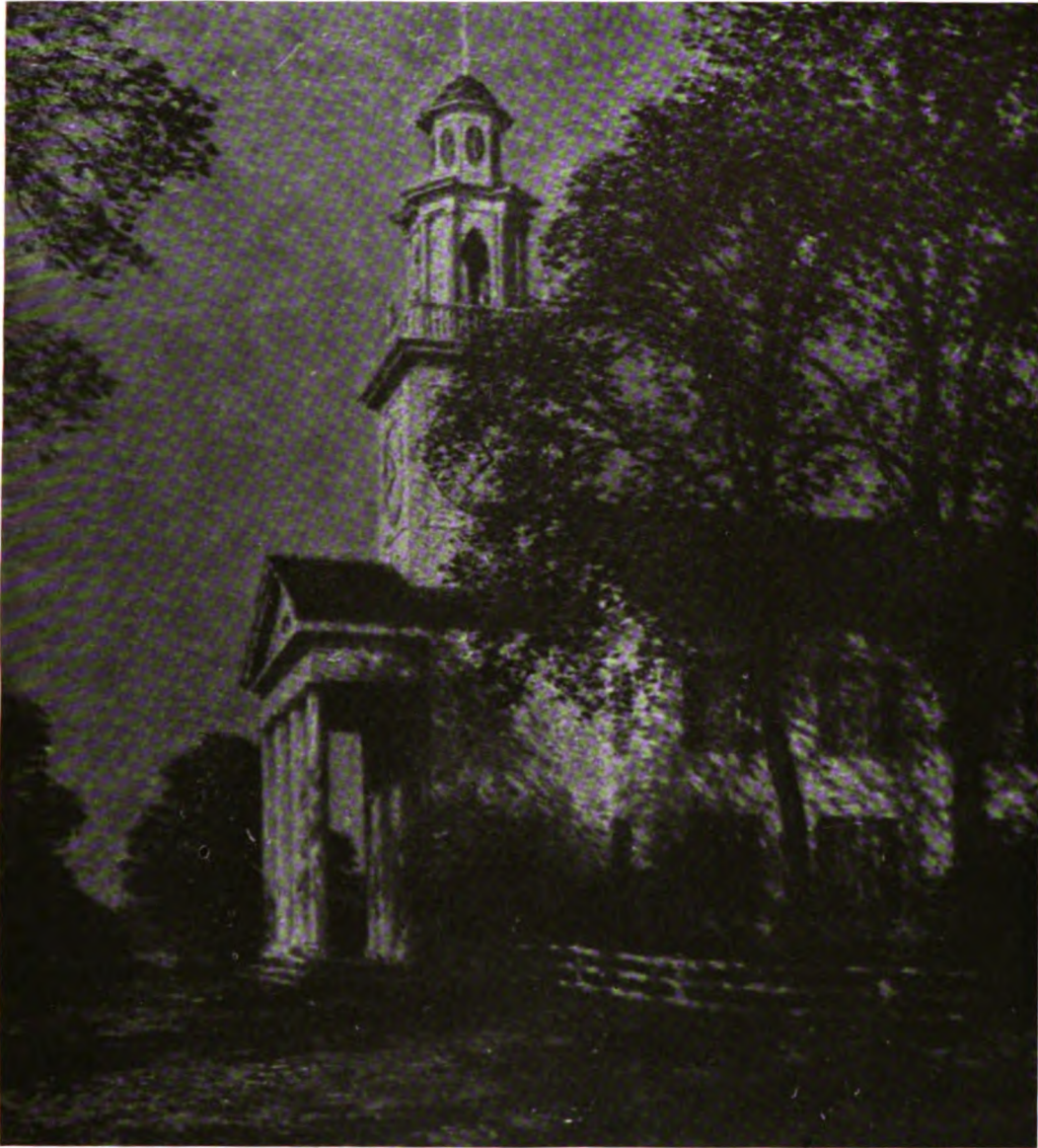
**"THE ROAD TO THE RIVER," Painted by Edward W. Redfield**

**From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921.  
The Corcoran Gallery of Art, Washington, D. C.**





**"MILL VALLEY," Painted by Robert Spencer**  
From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921.  
The Corcoran Gallery of Art, Washington, D. C.



"BENEDICTION," Painted by Willard L. Metcalf

From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.



## ART AND ARCHAEOLOGY

Charles H. Davis, in his sixty-fifth year, is still searching for the best way of rendering light; Felice Waldo Howell, not yet in her twenty-fifth year, is engaged in the same quest. Hobart Nichols, Aldro T. Hibbard, Henry G. Keller, and many others are tracking down and capturing the thousand variants of natural light. Childe Hassam's great reputation is based principally upon his rendition of light; but his two pictures here, while they show traces of the old skill in this respect, do not reach the level of previous works. "The Play of Light" is spoiled by a wooden figure, and the mannikins in "Easthampton Elms" are inexplicably stiff and elongated; but the main trouble is the mistake in scale. It takes a big theme to fill a big picture, and neither of Hassam's subjects fits the size of the frame that encloses it. The same mistake is found in Leon Kroll's studio-lighted orchard scene; and in Hayley Lever's large "Herring Boats" there is much less vigor and power of suggestion than in his tiny and concentrated "Seacoast." Strength of subject-matter is carefully proportioned to size of canvas in the large landscapes by Redfield and Schofield, which happen to hang opposite one another. The latter's "Cliff Shadows" (see illustration) is masterly in design and in spite of some monotony of color brilliantly renders the brilliance of nature. Redfield's boldness is becoming still surer as he works on, and the dash and freedom of his "Road to the River" (see illustration) are not more marked than its accuracy of detail and faithfulness to the large impression. Both pictures are big things seen in a big way.

Atmospheric truth is also the striking fact about both of the prize-winning landscapes. Folinsbee is faithful to the

light of dusk, Stevens to the light of morning; both show a knowledge and mastery of pigment; both have made admirable designs—Stevens with bravura, Folinsbee with subtlety.

Robert Spencer's quite personal way of poetizing the commonplace, of investing a drab scene with a richness of subdued color, was never better shown than in "Mill Valley" (see illustration); and Willard L. Metcalf, in "Benediction" (see illustration), has interpreted afresh the lyricism of moonlight. In both of these paintings there is a pervasive stillness, a hush of quietude; and in both refinement of emotion stops safely short of the gulf of sentimentality.

When one turns to painters of the figure, one observes the same searching spirit interested in the rendering of light. This is particularly true of the first and second prize-pictures. Daniel Garber is best known for his landscapes, and for him to capture the highest honor with a painting of an entirely different type (see illustration) is a notable achievement. Burtis Baker's "Interior with Figure" (see illustration) has not the pronounced contrasts of Garber's picture, but the technical problems of color and design, balance of light and dark, modulation of light, and unity in variety are quite as well solved. Walter Ufer's "Fiddler of Taos" so vividly conveys the blinding quality of the desert light that it repels eyes accustomed to a more genteel style of painting; and that is one reason why his work should be viewed with interest and respect. If there is a single painter now alive who might justifiably rest content with what he has already accomplished, it is Gari Melchers; but in his small "Mother and Child" he captures a new and freshly seen vibrancy of light.

## ART AND ARCHAEOLOGY

A painting by John Singer Sargent would lend interest to any contemporary exhibition, and when it is something as fine as his "Portrait of Charles H. Woodbury" (see illustration), it lends distinction. For its spontaneousness, its simplicity, and its affectionate reading of character, it is more admirable than the large and flamboyant pictures that have so long prevailed wherever Sargents were to be had.

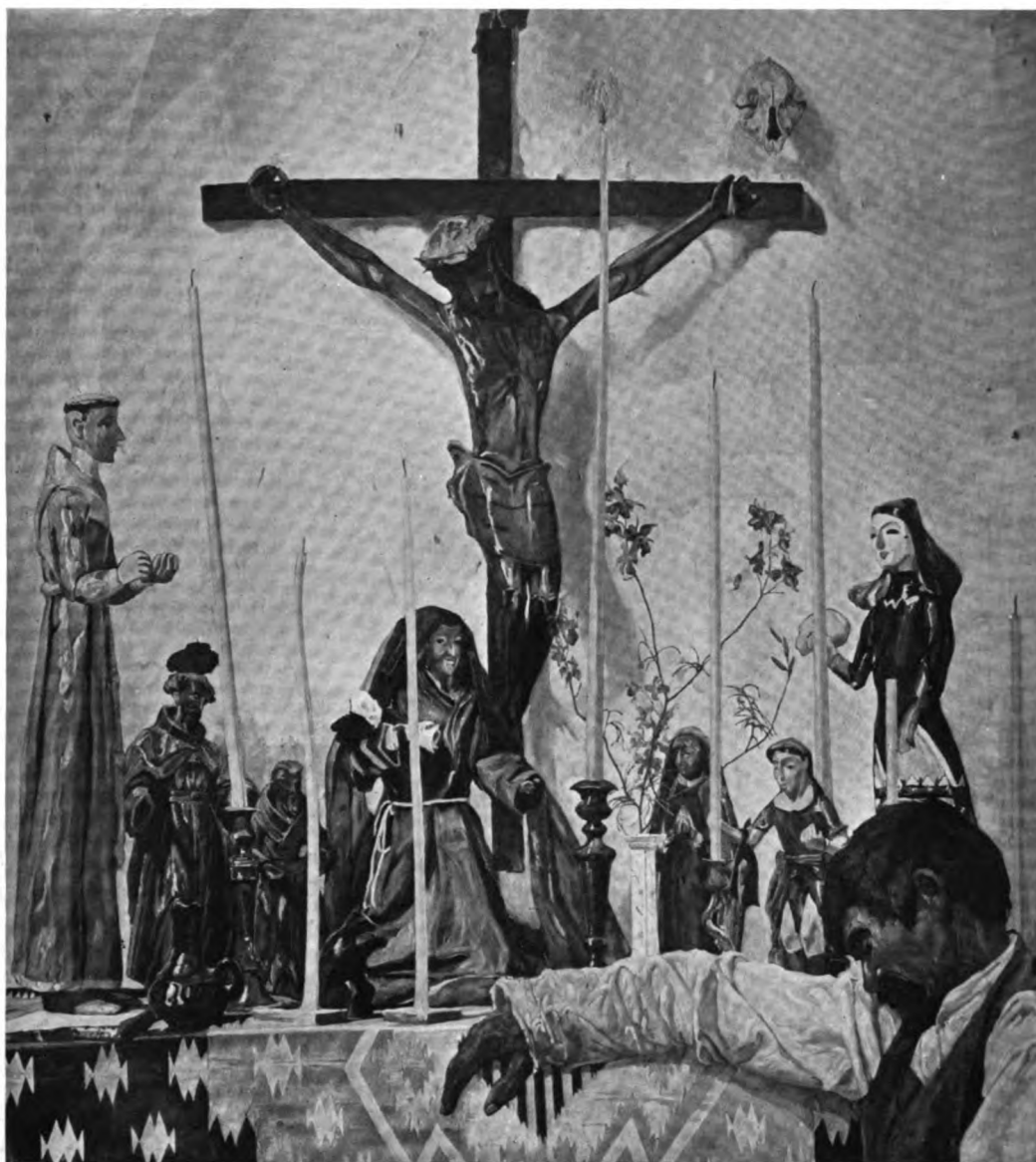
An interesting difference of method is to be observed between this portrait and "The Sculptor" by Maurice Fromkes (see illustration). Sargent has made use of all essential optical illusion rendered as ably as paint can legitimately render it. Fromkes has frankly refrained from attempting optical illusion and substituted for it a decorative conventionalization both of form and of color. But each man complies with the necessities of picture-making in the placing of the figure; each has had a sensitive regard for the nature and beauty of paint; and each has rendered the character of his subject. Sargent's portrait is informal, but not off-hand; Fromkes' portrait is more of an effort, but not pretentious; in each portrayal the sincere artist has been at work.

In the portraits generally the problem of light seems to play a less prominent part than in the other sorts of pictures. This impression does not trace back to the more subdued nature of what light there may be, for light is light whatever its degree of intensity. There is light in Richard S. Meryman's well-designed "Portrait of Theodore Noyes" and in Edmund C. Tarbell's distinguished "Portrait of Mrs. Grandin," but it is rightly subordinated. And in a picture as decorative in pattern, as charming in color, and as expressive of childhood's miniature dig-

nity as Lilian Westcott Hale's "Portrait of Barbara," the fact that light is practically absent is of no consequence. In fact, the problem of light can occasionally, as in Wayman Adams' "Old New Orleans Mammy," become too prominent for the true success of the picture. The function of portraiture is to record the personality of the sitter; and if he or she is treated too much as an object surrounded by atmosphere, some of the important things about the person are apt to be overlooked.

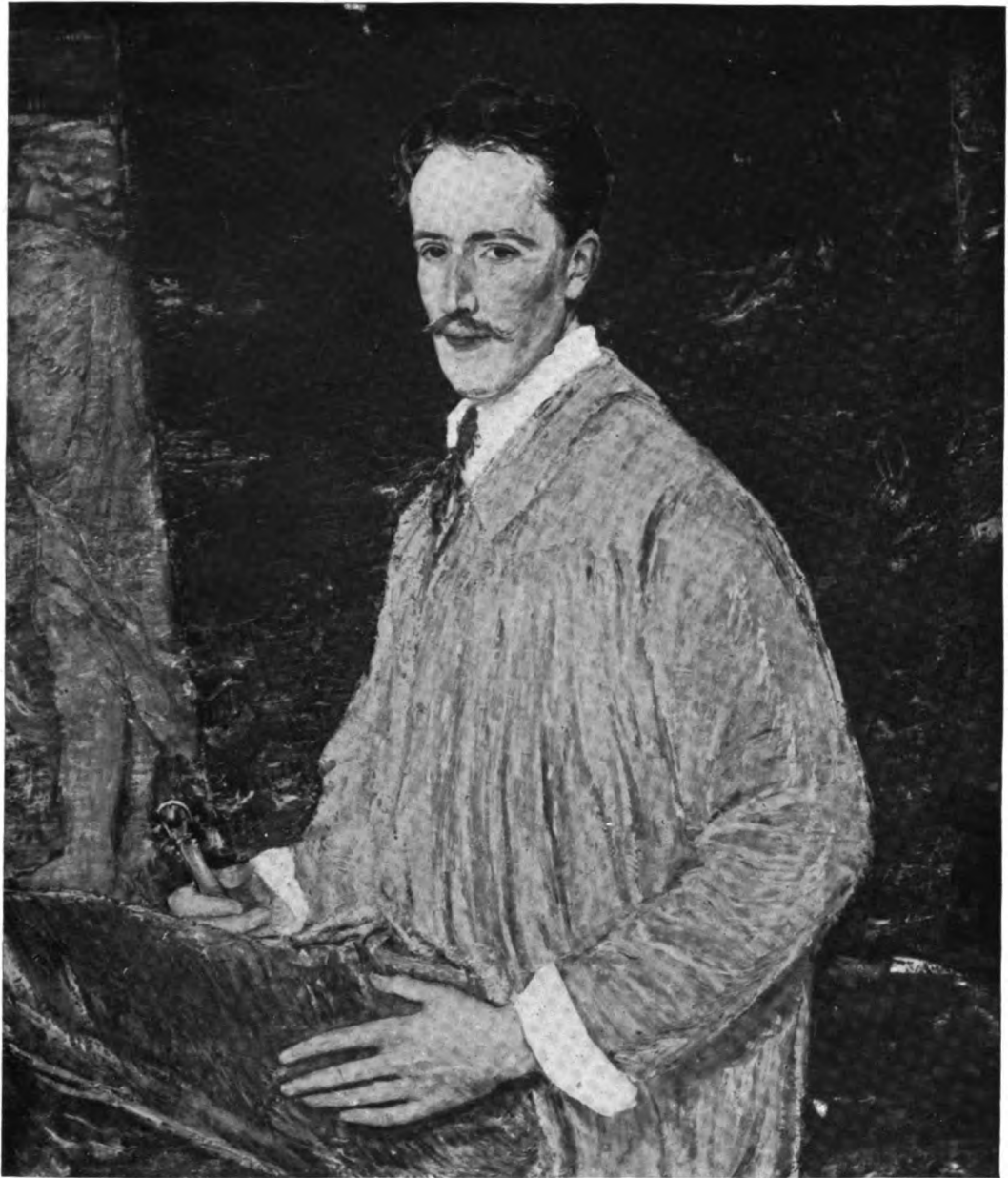
Of still-life paintings there are an unusually large number in this exhibition; and here the most notable examples are rightly those where the painters have centered their efforts upon rendering their subjects in all the fullness and variety of light. Emil Carlsen maintains his acknowledged distinction in "The Black Bottle." One picture of this kind is so tiny as almost to escape notice; it consists simply of a small glass of zinnias on a white window-sill that gives out over a little pond of water; but with these simplest of elements rendered in true painting Joel Levitt has made a real picture. In the paintings of this sort there is a gratifying variety of manner, nearly every one being rendered in a distinct idiom. It is almost as if our painters found themselves able to say all they desire to say with the humblest materials at their command.

In this connection a painting by Ufer and one by Benson are of much interest. In "Strange Things" (see illustration) Ufer has to some degree neglected textures; but certainly he has emphasized form with a boldness characteristic of him and excellently well suited to the primitive nature of his materials. Benson, on the other hand, in "The Silver Screen" (see illustration), dealing with objects that have



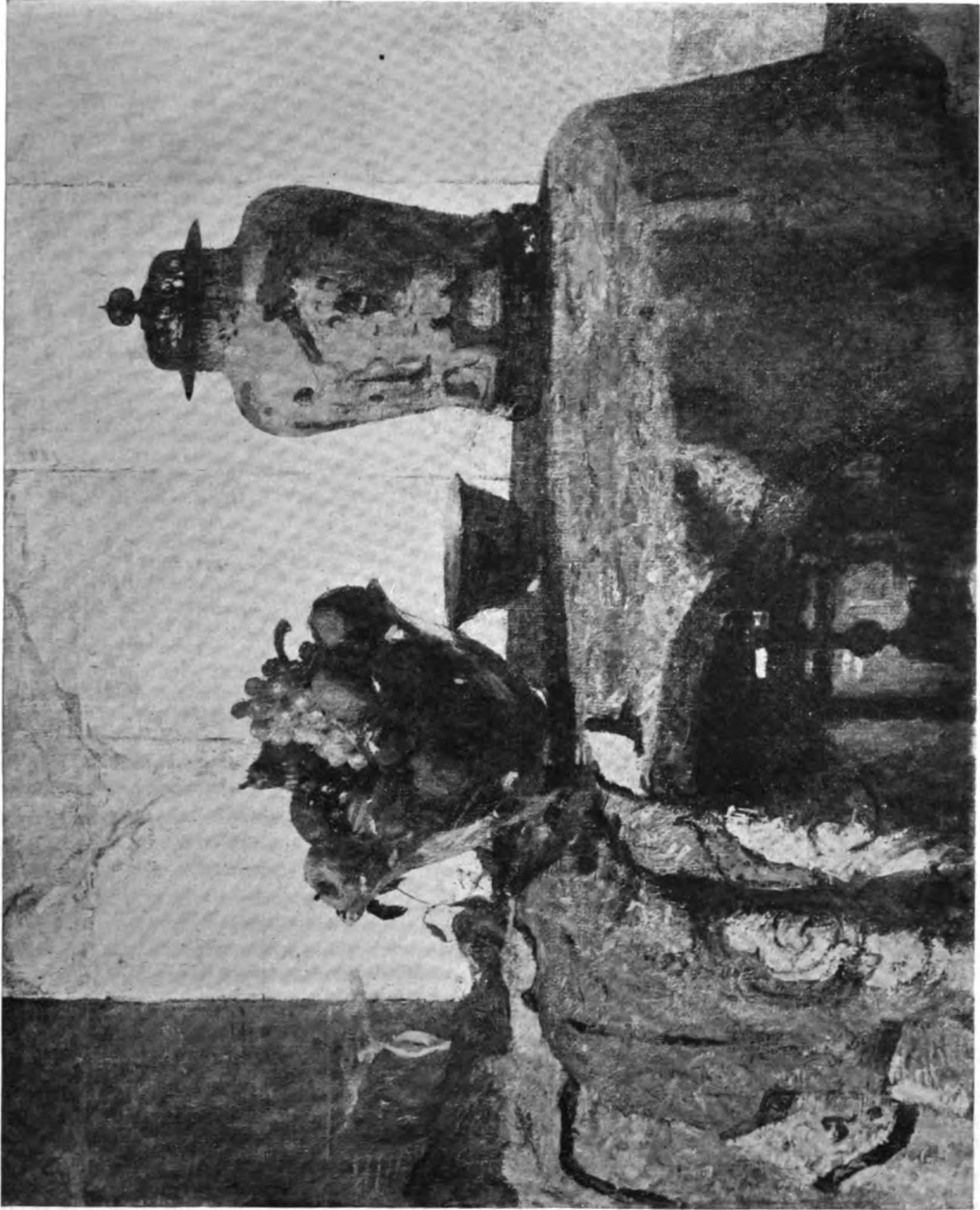
**"STRANGE THINGS,"** Painted by Walter Ufer

From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.



**"THE SCULPTOR," Painted by Maurice Fromkes**

**From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings,  
December 1921. The Corcoran Gallery of Art, Washington, D. C.**



"THE SILVER SCREEN," Painted by Frank W. Benson

From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.



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who paint pictures rather than illustrate fairy-tales. Maurice Sterne emphasizes form to the point of distortion, but he thereby attains a certain forcefulness of effect that brings one back repeatedly; and Rockwell Kent's "Mt. Equinox: Winter" is one of the most interesting contributions to the exhibition. If there is absent any outstandingly great imaginative conception, such as Thayer's "Boy and Angel" of two years ago, there are more painters endeavoring to express themselves imaginatively.

This is the surest favorable augury for the future. Painters must get beyond technical virtuosity before they can arrive anywhere. Technique can not be an end in itself, as most of

our painters seem to think. So far as technique is concerned, American painting is mature; but accomplished painting does not make great art. It is from the visionaries of art, whether it be literature, music, sculpture, or painting, that humanity gets most. It is they who add to the store of the world's spiritual wealth, who make it possible for the rest of mankind to have emotional experiences otherwise beyond reach. It is they who from one generation to another maintain the worship of the beauty that is being ever revealed anew and that remains always hidden; it is they who give utterance to the secret language of the soul.

*City of Washington.*

### A GREETING

#### THE PARTHENON TO NOTRE DAME

*O'er land and sea, from my Aegean rock  
Where I had stood more than a thousand years  
Before your towers rose from your Seine-swept isle  
To gaze on France, I greet you, Notre Dame.  
And now the world still looks on us and says  
That you and I, each in our time and place,  
Have gained the acme point of perfect art,  
My Doric column and your Gothic arch,  
A heathen temple and a Christian shrine,  
Where men with gifts and worship still bow down  
Before the altars to "the Unknown God"  
Who rules the heart of man, that lives and loves,  
That smiles and weeps, that works and prays and dies,  
That treads th' Athenian colonnades where dwells  
A deity all ivory and gold,  
Or kneels in abject penitence and prayer  
Before the Form raised on the crucifix.  
My fallen columns speak and tell the world  
The truths your sculptured buttresses proclaim  
The God-like spirit in the soul of man  
Today, of old and for all time to come.  
O'er land and sea, I greet you, Notre Dame.*

*J. B. Noel Wyatt.*



"THE RETURN OF JEPHTHAH"

A typical composition by West showing how he handled biblical things. Lent by Albert Rosenthal, Philadelphia.

# THE BENJAMIN WEST EXHIBITION AT THE ART ALLIANCE, PHILADELPHIA

By HARVEY M. WATTS

ONE OF THE most remarkable exhibitions of the work of one who with the enthusiastic interest that is now developing in the works of all the early American painters is viewed as the very inspirer and father of them all—indeed they called themselves "The Tribe of Ben"—a definitive showing of paintings and drawings by Benjamin West at the Art Alliance galleries, Rittenhouse Square, has aroused the greatest enthusiasm in art circles in Philadelphia and cannot but re-echo elsewhere. Whatever may have been the reasons for a century of neglect of the American Quaker, as he was styled, who was the sensation of Rome in his twenties, artists and connoisseurs crowding to get a thrill out of his supposedly naïve and New World reactions to the art of the Old World, and an even greater sensation in London from his twenty-fifth birthday on, there is no question about it than more than most casual people think American art is under a great debt to West and the American school, especially as it is revealed in Philadelphia traditions, can trace its lineage back to his atelier in London in an unbroken and inspiring continuity.

All this is proved in extenso in the works shown in the two galleries at the Art Alliance aside from the West treasures, which are found in four other institutions in Philadelphia. For, naturally, what with the famous paintings of "Penn's Treaty" by West being a part of the Independence Hall collection and his large canvas, "Christ Healing the Sick," the choice possession of the

Pennsylvania Hospital, and what with the Historical Society showing on its walls four portraits representing his youthful period, for he was a prodigy and a precocious youngster, with original sketches and studies by West, and, above all, what with the Pennsylvania Academy of the Fine Arts owning three of his largest paintings, two of them, "Christ Rejected" and "Death on the Pale Horse" representing in all truth his "ten-acre canvasses," Philadelphia knows a thing or two about West or could know if it wanted to go on a West tour. Moreover, every College student, especially those of the Hicksite persuasion, and every automobilist who frequents the beautiful roadways of that glorious countryside that surrounds Philadelphia is well aware that the very picturesque old stone gable-roofed house, with a first story pent roof giving it a colonial distinctiveness architecturally, on the campus of Swarthmore College, is the birthplace of West, so that with the Benjamin West house still in use as a residence the touch of Philadelphia and America with the favorite painter of George the 3rd, and the founder and second president of the Royal Academy is very close.

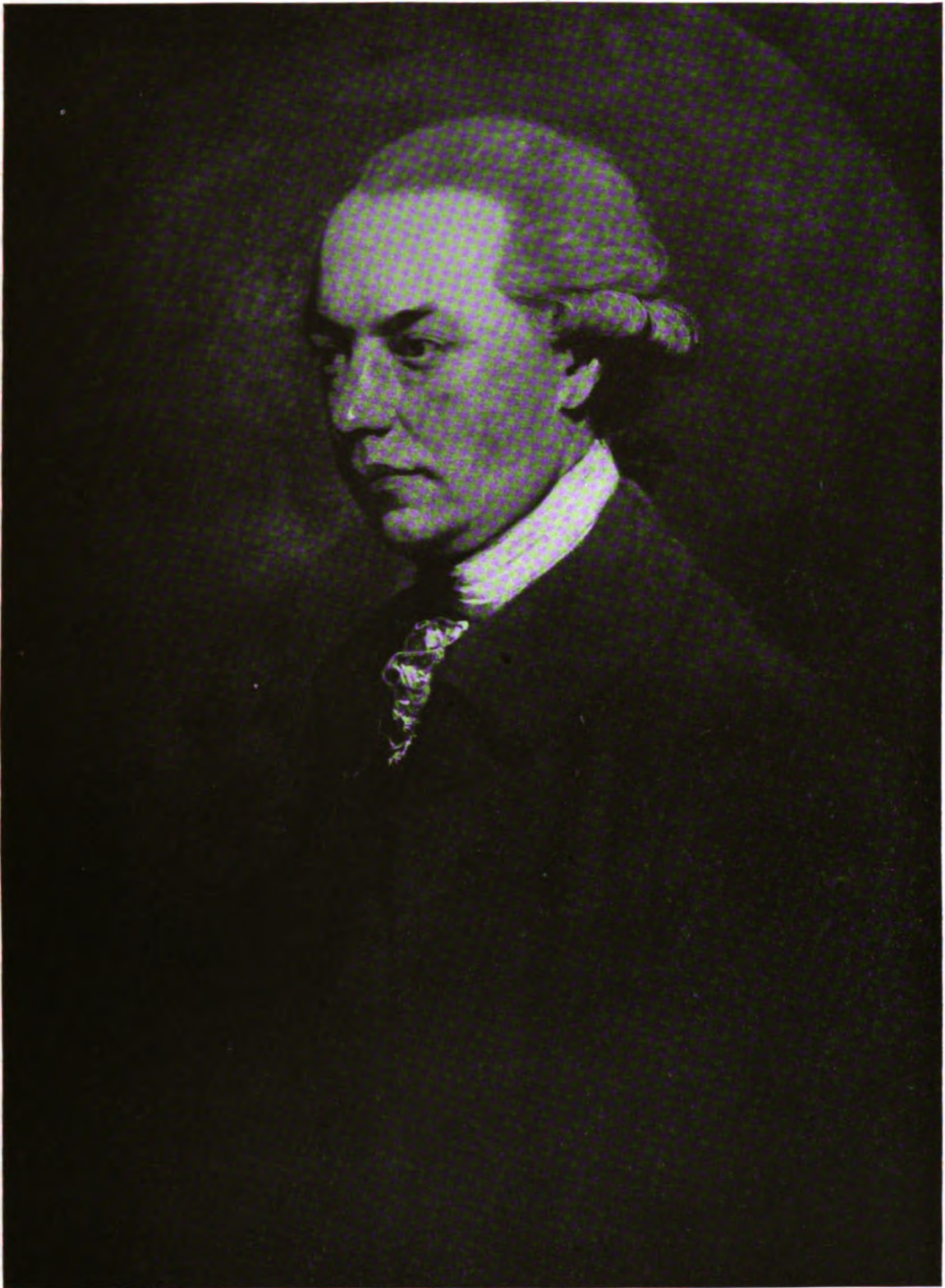
In these days of excitement over the "Four Horsemen of the Apocalypse" in the book and movie world, the very fact that West's "Death on the Pale Horse" in a most frank way illustrates in grandiose style the famous Sixth Chapter of Revelation, leaving nothing out, and can be seen any day is something that is not quite appreciated by





**WEST, PAINTED BY HIMSELF**

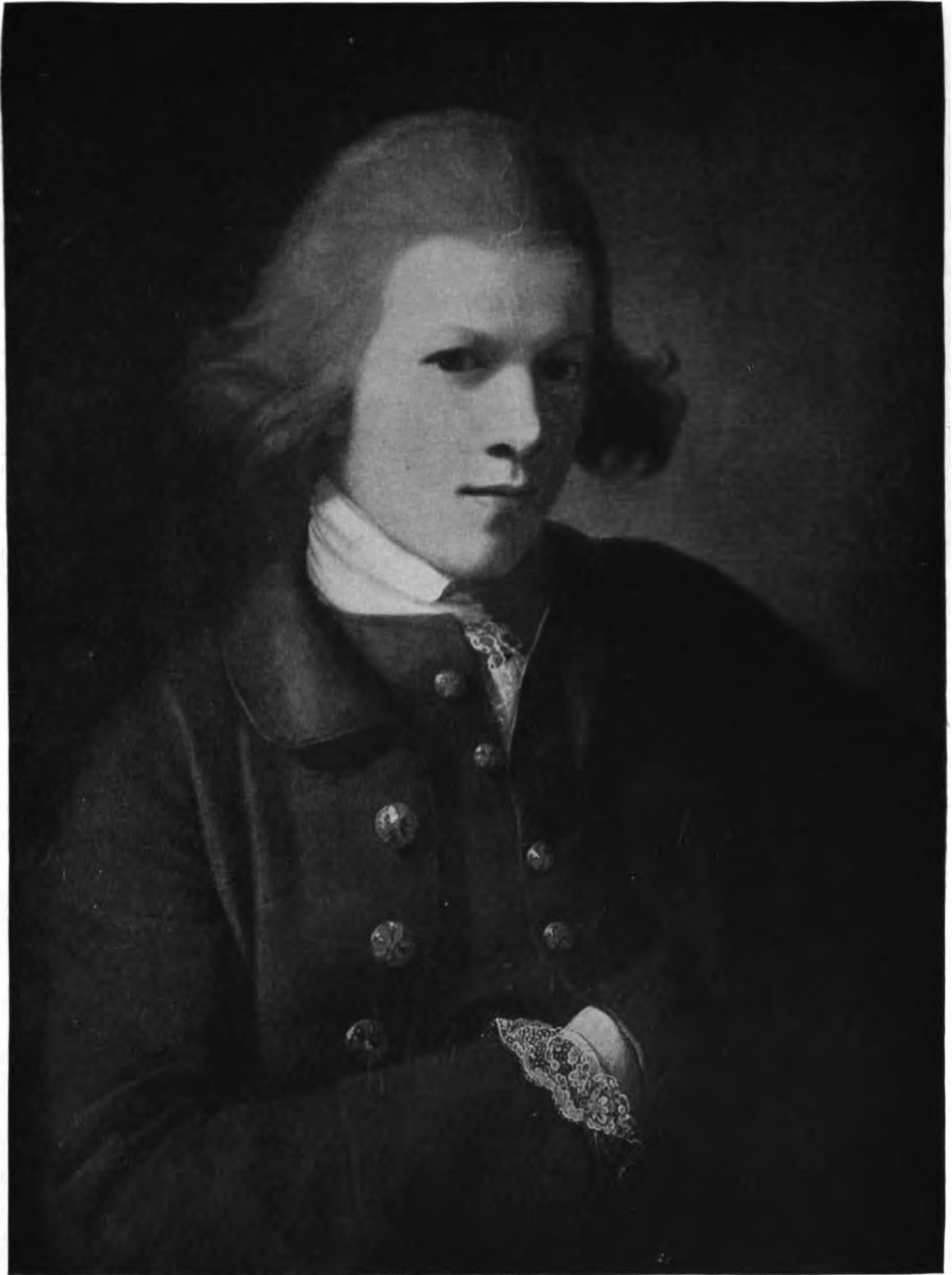
A self-portrait of the artist when he was a young man after he had painted "The Death of Wolfe" and showing him not as a Quaker but as a courtier and cavalier.



OLIVER GOLDSMITH

Portrait of the celebrated author by Benjamin West which reveals him as a competitor to Sir Joshua Reynolds as a portrait painter. Lent by George H. Story, Esq.





SIR WILLIAM YOUNG

An unusually sympathetic portrait study by West which in color and design and revelation of character represents Eighteenth Century portraiture at its very best. Lent by C. W. Kraushaar, New York.



*From a Thistle print—copyright Detroit Publishing Company.*

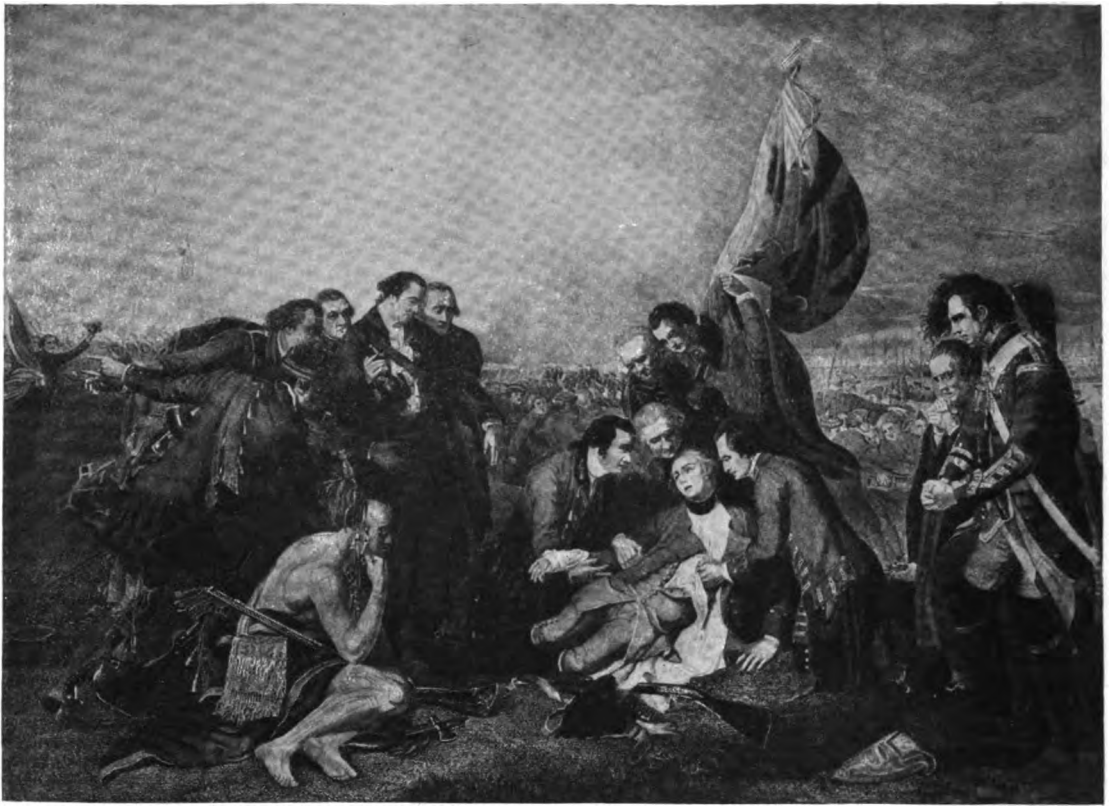
#### "DEATH ON THE PALE HORSE"

One of the three large canvases by Benjamin West belonging to the collection of the Pennsylvania Academy of the Fine Arts, the other two being "Christ Rejected" and "Paul and Barnabas."

visitors to Philadelphia; albeit, Blasco Ibanez credits the more medieval conception of Albrecht Durer's "Four Horsemen" as his inspiration for writing his famous novel of the war. But while Philadelphia has always had "Death on the Pale Horse" with it and while the actual chair used by West in his studio as a sort of throne for those who sat for their portraits is in the office of the Pennsylvania Academy, where it can be seen by any one, in all these hundred years since the death of West, nothing like the exhibition which the Art Alliance has "staged" as it were has ever been seen in Philadelphia or elsewhere in America.

In the first place, the gallery of portraiture and historical paintings in oils by West was transformed by

crimson damasks and royal purple velvet into an eighteenth century salon of great dignity and beauty, while the second gallery with ivory toned walls proved an ideal place for the drawings of West in black and white sepia and pastel in connection with a very large collection of engravings which not only covered all the various phases of West's art but included what is believed to be a complete set of engravings of portraits of West by the most famous engravers in line and mezzotint of his time. In addition a miniature large-sized on ivory by James Robinson, an American miniaturist, revealed West as he was in his old age at about the same time that Lawrence painted him officially when he was working on his "Death on the Pale Horse"—in 1817—



"THE DEATH OF WOLFE"

This famous historical painting, a replica of which appeared in the West exhibition, lent by M. L. Walker, Boston, was acclaimed by all as a revolution in art since West substituted the uniforms and costumes of the day for the Roman Togas which up to that time had been de rigueur for all historical compositions.

while the kind of human being he was as a young man was brilliantly shown in a self-portrait in which the fact is made evident that leaving America for good in 1760 West left all his Quakerism behind him, since he paints himself as what might be called a devilishly handsome courtier and cavalier. There by the way—was shown in close juxtaposition to an authenticated replica of the "Death of Wolfe." This opportunity to study these two works, which have been accredited with having more effect on English and American art than any other two paintings ever produced, was a unique one. "The Death of Wolfe" is very well known in

engravings, but his color scheme as seen tells an interesting story to the present generation, though it is in the marine battle piece, with its very green and very wet water, quite unlike the brown scumbling of the Van Goyen and other Dutch masters, that West is revealed as a forerunner of Turner even if the incidents depicted in the close quarter conflict between the Anglo-Dutch fleet and the defeated Frenchmen are, at times, a little naïve. The color all through the marine is full of light and the sky effects with smoke and flame are unusually dramatic. Other old-fashioned landscapes more in the style of the period along with such



"THE BATTLE OF LA HOGUE"

Showing the victory of the combined Dutch and British Fleet over the French, a marine by West which set the style for marine paintings of an historical character. Lent by Richard W. Lehne, New York. The painting is on slate.

historical works as the "Return of Jephthah's Daughter," gave a clear idea of West in his routine output, while the second painting in oils he ever painted, a "composed" landscape with a little bit of everything in it, was not only the oddity of the exhibition but one that aroused the greatest of interest since it was painted for a Mr. Pennington of Philadelphia, who gave the little prodigy from Swarthmore some oils and brushes at a time when West could not have been much over eleven years old.

Artistic memoranda of this type, which included a rough sketch in oils, a casual meeting of art students, apparently for nightly conferences, quite rounded up West in all aspects and what was not done by the several hundred drawings to give you the essential West was accomplished by the engravings, making the exhibition one of the most distinctive, best arranged and comprehensive ever held in Philadelphia or anywhere else for that matter.

*Philadelphia, Pa.*



*Overhardt*  
1919

Cass Gilbert



*Overhardt*  
1919

Edwin H. Blashfield



# THE PORTRAIT SKETCHES OF WILLIAM OBERHARDT

By HELEN WRIGHT

**D**URING the great war, with the necessity for bringing before the world its responsibilities, there was organized a committee of artists, known as the "Division of Pictorial Publicity."

It was started by the Society of Illustrators, who placed their services at the disposal of the Government, under the able leadership of Charles Dana Gibson, but before the Armistice almost every American artist was at work. Their posters for the various loans and the Liberty Bonds are well-known. Pennell, Willing, Volk, Blashfield and many others produced masterpieces of effective patriotic fervor.

At the close of the war, when their enormous task was finished, the Government asked for their photographs to be placed on record as a permanent exhibit in the Archives of the War Department. William Oberhardt, a member of the Division, suggested that *drawings* rather than photographs, would be more valuable and more artistic, so he was commissioned to draw the heads of the more important men. Twenty-five of these original drawings—they are charcoal sketches—have been on exhibition in the main gallery of the Library of Congress for a year, where they have attracted a great deal of attention and because of their unusual and graphic delineation, many new commissions have come to the artist.

These portraits are not the first of the kind he has made, by any means, as there is a long list of portrait heads of distinguished people—writers, musi-

cians, editors and men of affairs—that date from 1906. It is quite a distinct and original line that Mr. Oberhardt follows, that of making rapid half-hour, or one hour drawings of heads, heads that are beautifully drawn and modeled, with faces that speak, smile or frown as they have looked out at him. But they rarely frown, not when the artist smiles so encouragingly and sympathetically as he does at his sitters!

What is his method? There is a general impression that portraits to be successful must be painted in oil, water-color or pastel, but after studying some of these "Oberhardt heads," done in charcoal or crayon, one feels that these are the best materials for realistic, vivid characterization. There can be no compromise, no evasion, no smoothing over with a bit of color here or a little color there for an effect or to cover bad drawing. Greater draughtsmanship, greater perfection of technique is required, as every stroke tells and a few strokes tell so much.

It is the wonderful *line* in the drawings we recall most vividly in the masters, Holbein and Ingres, rather than their paintings, its simplicity and faultlessness. Mr. Oberhardt's sincerity is reflected in all his work. His grasp of character is revealed in his broad free method. He sees the best in a face and records it rapidly.

One of the secrets of success in any endeavor is singleness of purpose, enthusiasm and a great capacity for work, and the greatest of these is enthusiasm. Naturally, in *Art*, ability, training and talent are important assets, but the



Herbert Adams



Hudson Maxim



*Beckhardt*  
1919.

J. Thomson Willing



*Beckhardt*

Onorio Ruotolo



*"The General"  
H. Pinckney  
1913.*

Joseph Pennell



*Overhauled  
1919*

Douglas Volk

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man who brings enthusiasm to his work is almost sure to win in the end. These essentials, Mr. Oberhardt possesses to a marked degree.

He was born in Guttenburg, New Jersey, in 1882, beginning when a mere child to show decided talent for drawing. He was fortunate in receiving every encouragement from his parents—the lack of it so often a deterring influence in the lives of young artists—and they made many sacrifices to give him the opportunity to study. He began his art studies when he was fourteen attending the National Academy of Design for three years, winning at once prizes in drawing and portraiture. He went to Munich, studying in the Academy of Fine Arts, becoming a pupil of Carl Marr and Ludwig Herterich, the impressionist. Later he went to Italy for the old masters.

When he returned to America his work was chiefly in illustration, in which he received immediate recognition, his first commission being from Scribner's Magazine.

To quote Mr. Oberhardt, "My work showed distinct truthfulness to life that was not in harmony with the pretty idealism in vogue at that time, which created the standard and flung defiance at characterization. I held my ground, however, and eventually appreciation has been my reward."

In his drawing he never repeats himself, each character is an individuality with its own story. His draughtsmanship is fine and, coupled with his feeling for design, gives distinction and charm to his work. He is a keen student of human nature, with rare powers of observation, so that life will continue to retain a wealth of inspiration for him.

While he is an idealist, he seeks to perpetuate the worth while, not the physical defects. Where they exist, he does not sacrifice truth, but is able to soften it with a line, a turn or gentle contour. He says "I have strong feeling for the decorative, which plays an important part in my visualization." His work is part of himself, he is not a follower of new fads, and though a respecter of tradition, he is never an imitator.

Although he is a painter of various themes in various mediums, as well as an illustrator, it is portraiture that makes the strongest appeal to him, and with remarkable dexterity he makes within an hour the most difficult characterizations. He says "I believe that the medium should always be in harmony with the subject. As pastel, light, joyous, should only be used for youth. Oil, for the subtle, virile work; water-color, pencil, for light breezy subjects; charcoal and lithography for powerful, serious trends—always with an eye for the appropriate."

"In my portraits I regard the eyes as determining their success, as they are the windows through which we view the sitter's mentality. The eyes register the emotions."

It is, perhaps, in the portraits of the older men that Mr. Oberhardt is most successful. Life and its experiences leave traces, that are signs of the deeper-rooted and higher-reaching existence for which the world is fashioning us and it is this permanent *individuality* that the artist seizes with his facile pencil.

A collection of Mr. Oberhardt's portraits will be on exhibition in the Corcoran Gallery of Art, Washington, D. C., during March.

Washington, D. C.



# THE NEW MEMORIAL TO DANTE IN WASHINGTON

By GERTRUDE RICHARDSON BRIGHAM

ON Thursday, December first, a perfect Indian summer day in Washington, a large group gathered in Meridian Hill Park, Florida Avenue and Fifteenth Street Northwest, to assist at the Unveiling Exercises of the magnificent new Dante Memorial. This splendid statue, a replica of the one recently unveiled in New York, is given to the City of Washington in the name of the Italians of the United States by Chevalier Carlo Barsotti, of New York, editor of the leading Italian newspaper, "Il Progresso Italo-Americano."

The President of the United States and Mrs. Harding were guests of honor. Addresses were made by Signor Barsotti, Commissioner Rudolph, who accepted the Monument for the City, former Premier Viviani, and the Italian Ambassador, Senator Rolandi Ricci. Bishop Harding offered the opening prayer, and Monsignor Thomas, the rector of St. Patrick's Cathedral, pronounced the benediction. The statue, which was wrapped in the Italian and American flags, was unveiled by Clarence Caldwell and Minnie Elizabeth Sherrill, children of the Commissioner of Public Buildings and Grounds, who is also the President's aide. Italian societies in Washington were well represented, and leading Italian citizens from New York, Philadelphia, and the Italian Consular Agent, Mr. Schiaffino from Baltimore, were present. Among the guests were Mr. Charles Moore of the Fine Arts Commission; the French Ambassador and Madame Jusserand, Carlo Schanzer, President of the Ital-

ian Delegation at the Conference; Signor Quattrone, High Commissioner of Italy; Admiral Acton and Colonel Moizo, naval and military advisers of the visiting delegation; Marquis D. Bernezzo and Captain Civalleri, military and naval attachés at the Embassy; Marquis Visconti, secretary of the delegation, and Hon. Judge Freschi from New York, who conducted the exercises, with many others, all on the grandstand. Several hundred were in attendance. The music was Italian, French and American.

The statue, which is very beautiful, is of gilded bronze, heroic in size, and measures more than twelve feet in height above the pedestal. It is the work of a leading Italian sculptor, the great Commendatore Ettore Ximenes. The artist has represented Dante Alighieri, tall and austere, in impressive full-length standing posture, robed in the flowing gown of student or scholar, and crowned with a laurel wreath. Deep in thought he stands, in sad meditation, while clasped in his hands, with long, expressive fingers, he holds close the precious and immortal "Divina Commedia." The weight is thrown forward on one foot, while the other seems about to be lifted for a further step, with pilgrim shoes loose and pointed, his pose suggesting the wanderer, the exile. The statue is entirely original, yet to the traveler it will doubtless recall the famous Dante Monument in Florence before the old Church of Santa Croce.

The total cost of the Washington Dante Statue will reach \$20,000, and

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the weight of the figure is 3,000 pounds. The present temporary pedestal will be replaced by a more beautiful one designed by Mr. Whitney Warren, a leading architect of New York, the height to be about five or six feet, as announced by the Fine Arts Commission.

The story of how Ximenes created his "Dante," and of how he defended his composition, is an interesting one. A celebrated poet of Italy, Giovanni Pascoli, professor of Italian literature at the University of Bologna, saw this figure of Dante in Ximenes' studio, and wrote that it was the best he had ever seen sculptured or painted, and he consented to write an anthem in its honor, to be set to music by Ruggiero Leoncavallo, the composer of "Pagliacci."

Ximenes said of his "Dante," to Miss Florence Brooks, an American art critic, in discussing the merits of his sculpture, "That is not for me or you to say but for the public, for posterity. Every work performed by an artist is a page in history."

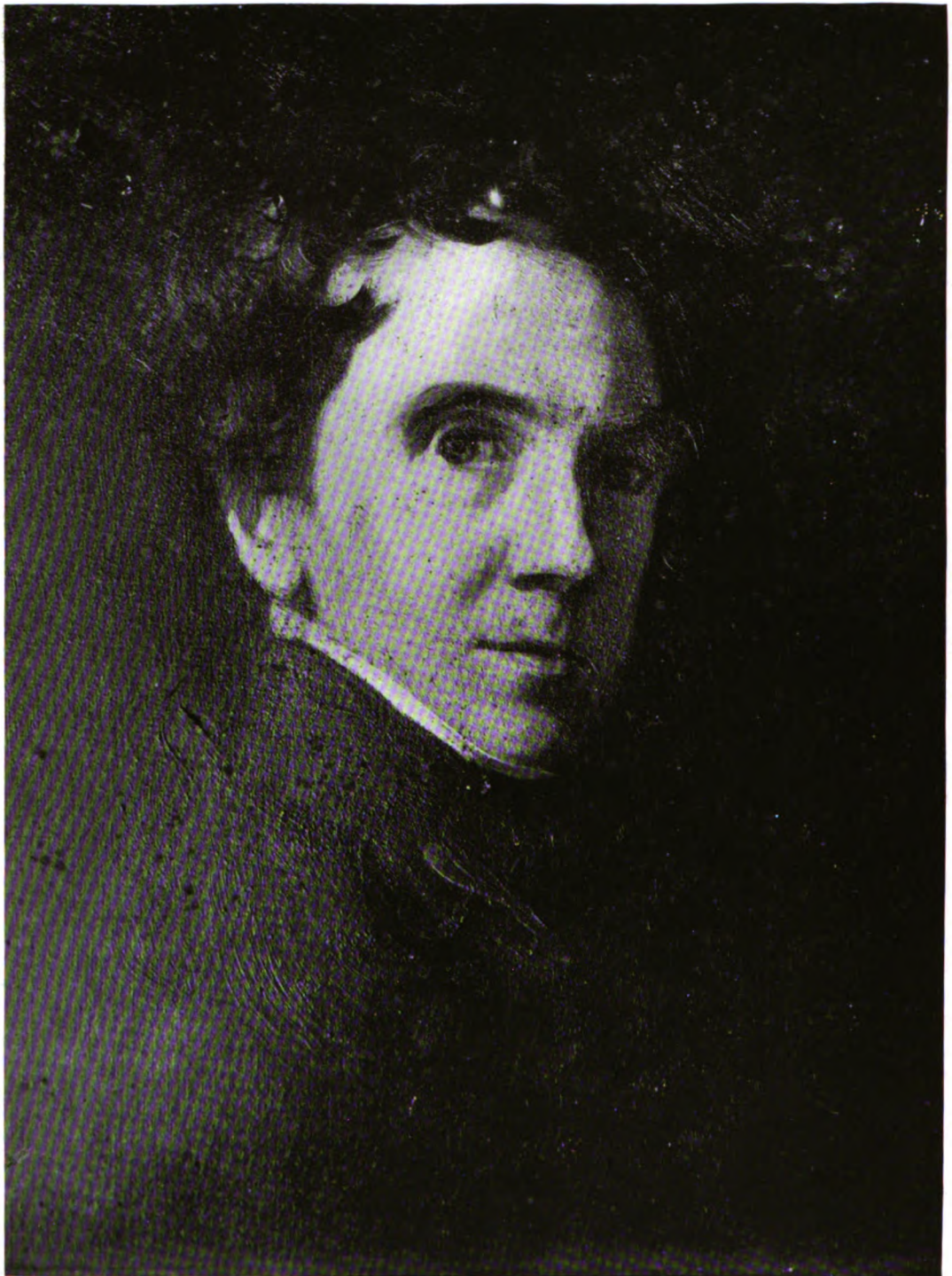
Of the wide fame of Ettore Ximenes, Miss Brooks writes, "Fifty monuments standing in various cities of the world testify to his reputation. He recently won the international competition for modeling the monument to Alexander the First at Kishineff, Russia, for which country he also made one of the Tzar and another of Stolypin. Ximenes' statues of prominent South American presidents and generals adorn Buenos Aires, Antwerp, Brussels, London, Milan, Pesaro, Parma, Marsale, Naples also boast memorial statues from this sculptor's prolific hand. In Rome stands a great statue of Vittorio Emanuele. And Ximenes was chosen to create the Garibaldi equestrian stat-



"DANTE ALIGHIERI"

Memorial Monument by Commendatore Ettore Ximenes, presented by Chevalier Officer Carlo Barsotti, to the City of Washington, Meridian Hill Park.

ues at Milan and Pesaro. And this sculptor is a man of the world, who has received from the King of Italy the title of Commendatore. His villa, studio and gardens on the Viale della



*Photo by W. W. Stroud.*

**SELF-PORTRAIT OF THOMAS SULLY**

Presented to his student Daniel Welfare. In one corner—but not discernible in the copy of portrait—are the letters "T. B. S. 1830." Now owned by the Salem Historical Society, Winston-Salem, N. C. Photograph of this hitherto unpublished.



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Regina, corner of via dei Villini, form one of the great show places of Rome. Ample and magnificent, here the colossal Victor Emanuel monument was made; here the majestic bas-relief for the Palazzo di Giustizia; "La Renaissance;" "Caesar Dead;" "The Judas Kiss;" "Equilibrium;" "Christ and the Woman taken in Adultery;" "Hector and Achilles;" "Labor and the Family;" "Il Pensiero;" and other big works find shelter at the same time. In the villa and studio a wealth of tapestries, carvings, paintings and objects of art form a sumptuous background for the new works which the visitor always finds, since this prolific sculptor is also an art collector."

She adds further that Signor Ximenes is a man of military bearing, blond, tall and imposing. His manners are very polished and he has subtle gentleness and suavity of spirit representative of his race.

And what of Signor Barsotti, donor of the gift? Chevalier Officer Carlo Barsotti was born in Pisa in 1850. He founded in New York in 1880 the Italian newspaper, "Progresso Italo-Americano," of which he is director and editor. In 1888 he received from King Humbert of Italy the distinction of Chevalier of the Order of the Crown of Italy, in recognition of special services. In 1892 he was honored by Venezuela, and in 1905 the grand silver medal of the Italian Red Cross was bestowed upon him, an honor repeated in 1911 when he received the Italian Red Cross silver medal with the gold border. Other awards have also been made to him. He is a man of distinguished bearing and high literary attainments. His address of presentation was poetic in style, though brief. One word which lingered was, "Dante, thy fame is blown abroad among all the nations."

*City of Washington.*

## SELF-PORTRAIT OF THOMAS SULLY

*By* IDA CLIFTON HINSHAW

**O**N a deeply shaded street corner, near the famous old Salem Moravian College for Women, at Winston-Salem, N. C., stands a quaint sloping tiled roof century old building. It is the Historical Society's Museum.

It is just full of fascinating things—rare old prints; valuable documents of historical importance; the piano on which some fair little "Single Sister"—as the old memoirs call the unmarried women—played for George Washington when he visited the good Moravian settlement, in its early days, and spent

the night at the rambling old brick tavern, further down the street. And there is, too, the first fire engine used in the United States.

But far more interesting, is the portrait of one of America's famous artists, Thomas Sully, painted by Sully himself. Those who have seen the fine examples of Sully's portraiture in the Corcoran Art Gallery in Washington, or Metropolitan Art Gallery in New York, or his pictures at Independence Hall, or at West Point, say that this portrait—though not very large—is

## ART AND ARCHAEOLOGY

quite up to his fine standard. It was presented by him to Daniel Welfare, who was a student of his in Philadelphia. Daniel Welfare was born in Salem in 1796.

The Government wished to purchase this picture, but Mr. Welfare did not care to sell; for Sully had shown him so many kindnesses while a student under him. He obtained for him entrée to the various Art Museums, also giving him letters of introduction to many artists, both in this country and abroad.

At Mr. Welfare's death, two very valuable pictures owned by him were sold to the Government. They were both by famous artists. But the portrait of Sully was presented by his relatives to the Historical Society. Mr. Welfare named his only son, Thomas Sully.

Mr. Welfare's father and mother had been missionaries to the Cherokee Indians, and also in various country congregations throughout Wachovia. His father, Johann Wohlfart (as the name was spelled)—I am greatly indebted to Miss Adelaide L. Fries, a well-known historian of the South, for these facts relative to the Welfare ancestors—was born in Broadbay, Maine, August 9th, 1755, and came to Salem in 1772, marrying Anna Elisabeth Schneider, "Single Sister."

The Moravians still retain their "Sister's House" for their un-married women. It is a long low quaint old building, with small suites of rooms, and the most charming gardens in the rear, with wonderful flowers. Miss

Chitty, a well-known teacher who lived there, had an unusual collection. And in this lovely old house are many lovely educated older people. The building dates back to before the period that Cornwallis' men stole all the bread from the old Bakery, a few blocks away. But—I am digressing.

In Miss Fries' memoirs, it is said that from a boy, Daniel Welfare was never strong. That he was so sympathetic with the sick, that he was appointed to nurse the sick in the "Brother's House." That he did everything conscientiously—later representing his Church at Hernhutt, but always "he wanted to do nothing but paint."

After his return from abroad, his health became frailer and frailer. He bought himself a residence just outside of town, with a small studio, where he painted. He surrounded himself with rare and lovely flowers.

He "fell peacefully asleep" on August 30th, 1841, aged forty-five years; and as is the beautiful custom of Salem, the "horns" in the tall old belfry to the quaint Moravian Church, tolled forty-five mellow tones, a stroke for each year.

His wife, two daughters, and son, Thomas Sully, have all passed away; and into the possession of some cousins, the Misses Sophie and Sally Butner, have come many family portraits painted by Mr. Welfare, which show great skill and a strong influence in treatment of his famous teacher, Thomas Sully.

*Winston-Salem, N. C.*



# NOTES FROM THE NEW YORK GALLERIES

By PEYTON BOSWELL

## *Exhibition of the American Water Color Society and the New York Water Color Club*

Along with the quickening of interest in every phase of art which has been manifest for some time in America, it is only natural—and it is certainly gratifying—that water color should come in for its due of increased appreciation. A growing respect is being paid to the skill which distinguishes the technique of the water colorist, arising, perhaps, out of a recognition of the freshness and spontaneity which it is possible for him to create out of the very limitations of his medium.

This increased regard for water color promises unusual interest in the first combined exhibition of the American Water Color Society and the New York Water Color Club at the Fine Arts Building. It is a matter in which all art lovers will take particular satisfaction, that these two societies, which have played such an important role in the artistic life of the country, should coordinate their efforts to give representation to the recent achievements of American artists in this particular field. The American Water Color Society has been holding its exhibitions over the last fifty years. The New York Water Color Club was an off-shoot of the older organization and has been in existence since 1890. This year it was decided to hold a combined exhibition and the result has been to give to the art world an event of especial significance. The scope of the affair is indicated in the number of pictures listed in the catalogue—four hundred and sixty-four—and its significance is guaranteed by the many names that have added honor to American art.

The center of the main wall in the Vanderbilt Gallery at the Fine Art Building is given to six pictures by Childe Hassam, among which "Scarface" presents the dark and towering form of the mountain with a strong, sure touch. Charles Warren Eaton is represented by a number of landscapes distinguished by their poetic quality. Joseph Pennell's series devoted to the familiar New York sky line displays the efficacy of the power of suggestion. Gifford Beal is another who uses his brush with broad freedom and yet sacrifices none of the essentials. Louis Kronberg's ballet dancers have unfailing interest with their graceful charm. Edward Potthast's talent is most interesting when he takes some crowded, sunny beach for his subject. Charles Woodbury's "Gulfweed" has the decorative interest of a Japanese design with the addition of rich color. A. L. Groll takes the desert for his subject and paints it under the cloud-dotted blue sky which the very mention of his name recalls. Paintings of more than usual interest are contributed by Louis C. Tiffany, Alexander Schilling, John F. Carlson, Horatio Walker, William Starkweather, Chauncey F. Ryder, George O. Hart, E. C. Volkert, H. A. Vincent, Arthur J. E. Powell, William Forsyth, Eugene Higgins, E. Irving Couse, Walter Farndon, Frank Hazell, and George Pearse Ennis.

The women represented contribute some of the best work in the exhibition. Jane Peterson's boats in harbor are given decorative form and are distinguished by their able drawing. Felicie Waldo Howell's "Approaching Storm" might be described in the same way, with its towering gray ship reflected in the gray water, and yet the work of both these artists is marked by an individualism which precludes any other claim of similarity. Clara T. MacChesney contributes a nude which shows fine modelling and soft flesh tones. Anne Goldthwaite's landscapes have a vigorous originality of their own. Flower subjects by Matilda Browne, Amy Cross, and Anna Fisher have particular interest. Meritorious work is also contributed by Alethea H. Platt, Maud Mason, Hilda Belcher, Edith Penman, Katharine Breen, Elizabeth R. Hardenbergh, Elinor Barnard, and Gertrude Hadenfeldt.

## *Barney's Scottish and American Landscapes at the Ehrich Galleries*

If any of the friends of J. Stewart Barney, of New York and Newport, society man and architect, had any doubt as to whether he really meant it when he announced last year, at the opening of his first exhibition at the Ehrich Galleries, that he had adopted painting as a profession, that doubt will be set at rest by his second annual display of Scottish and American landscapes at the same galleries, from January 16 to 28. Not only has Mr. Barney stuck to his palette but he has



*Courtesy of the Ehrich Galleries, New York.*

**"GATHERING STORM" by J. Stewart Barney**

made surprising progress. Many were surprised at the excellence of his first collection, until they stopped to consider that his training as an architect was virtually an artist's training and sufficed to make him a good draughtsman. In his second exhibition, composed entirely of new works, progress was, of course, looked for in breadth of handling and in beauty of color, and those who expected positive development are not disappointed.

The pictures number about twenty and vary in locale from the highlands of Scotland, where Mr. Barney has a hunting lodge, to Newport, where he has a summer home, and the rural sections of Virginia. There is even one marine, made in midocean, a work which has a sure feeling of the sea, a fine sky and beautiful color.

Perhaps the finest painting in the exhibition is "The Mountain Mirror," a Scottish subject in which the artist has made the most of a soft distance and reflections in a mountain lake. Another work of arresting interest is "The Gathering Storm," a Newport theme, in which Mr. Barney has reached a height of interpretation never attained last year. Water and rocks lie quiet, waiting for the outbreak of the elements presaged by the ominous sky.

*Lynn Jenkins' Sculptures at the Fearon Galleries*

Lynn Jenkins, the English sculptor whose work was exhibited at the Fearon Galleries, is known abroad for his decorative work—such as that in the Hall and on the Grand Staircase of Lloyds' Registry of British Shipping, and the monument to Lieut. Warneford, V. C., who brought down the first Zeppelin. He has participated in all International exhibitions for a number of years, though his work is not so well known on this side of the water.

A very beautiful "Madonna and Child" in marble is one of the most interesting specimens of his work. The spirit of calm and dignity with which it is imbued give it a quality which recalls the reverent spirit of the masters of the Renaissance.

Among a number of small figures is "La Danseuse," whose graceful movement does not inter-



*Courtesy of the Ehrlich Galleries, New York.*

**"THE MOUNTAIN MIRRORS," by J. Stewart Barney**

fere with her secure poise. The modelling of muscle in movement is handled by Mr. Jenkins with especial success. The "Daphne" who turns in her flight to stretch back an imperious hand, and the "Diana" who kneels to let fly her dart offer typical examples of the subtle refinement of modelling of which he is capable. The group, "The Ides of March," consists of three figures, the dead body of Caesar being supported in the arms of the other two. The finest work of this particular piece is exemplified in the back of the standing figure who is braced to support the greater part of the weight of the slain hero. Perhaps the most powerful work in the exhibition is exemplified in "Enigma," a head of classic beauty which combines a masculine strength in the broad sweep of the brow and firmly modelled lips with an elusive suggestion of feminine appeal. Portrait busts include one of the late Judge Mellon, father of the Secretary of the Treasury. "The Honorable Mrs. R. Beresford," "George Crawley, Esq.," "Cecile"—a young American girl—and "Isobel," a child of vivacious charm, are other examples in the field of portraiture. (See p. 40.)

*Old Masters at the Kleinberger Galleries*

Two more important old masters have found their way to an American purchaser in "The Rest of the Flight into Egypt" by Quentin Matsys (1460-1530) and "The Saviour" by Albrecht Dürer (1471-1528) which have recently been purchased for Mr. Michael Friedsam by the Kleinberger Galleries. These two primitives representing the early Flemish and German schools augment a collection which is one of the most important in the country, and coming so soon after the purchase of Gainsborough's "Blue Boy" by Henry Huntington and Hals' "Portrait of a Man" by John McCormack calls attention to the renewed interest in art in America.

Mr. Friedsam is building a new home in New York City which is designed especially to house his art collection. It is expected that it will be completed and the art works installed by next April. (See cover picture.)



**DAPHNE**

**BRONZES BY LYNN JENKINS**

**DIANA**

*Courtesy of the Fearon Galleries New York.*

# CURRENT NOTES AND COMMENTS

## *Archaeological Expedition to Chihuahua, Mexico*

An expedition into northern Mexico, mainly the state of Chihuahua, is planned for the early spring. The Archaeological Society of Washington, School of American Research, and Royal Ontario Museum of Archaeology are joined in the enterprise. The principal objective is the Casas Grandes area, which, while entirely in Mexico is a great sub-area of the ancient pueblo and cliff-dwelling culture of the American Southwest; since it is one of the five grand divisions of that region, the southernmost in its situation, and inland in its drainage, being tributary to neither the Atlantic nor Pacific Oceans.

The region was explored by Dr. Hewett (who as Director of American Research for the Archaeological Institute of America, will have charge of this expedition) in the early part of the year 1906, while under appointment from the Institute as Fellow in American Archaeology. Dr. Hewett's studies at that time covered the entire district, extending over the Sierra Madre into Sonora and on southward to the ancient Aztec country. His unpublished researches of that time will form the basis for a report on the archaeology of Northern Mexico which it is hoped will be an early result of this expedition and will be published as a special number of ART AND ARCHAEOLOGY in the early fall.

It will be seen, therefore, that the present expedition will be largely for the purpose of completing and bringing to publication an important work already well started under the auspices of the Archaeological Institute. Some ground heretofore covered will be retraced for further discoveries. New work, if satisfactory arrangements can be made with the government of Mexico, will consist of (1) Excavations at Casas Grandes for the purpose of further architectural study of the "great houses"; (2) the excavation of one cliff-dwelling site in the foot-hills of the Sierra Madre for the purpose of examining into the relationship between the ancient pueblo and ancient cliff dwelling culture of the region; (3) excavation of one cave site on the extreme southern rim of Casas Grandes inland basin.

This section is of especial interest on account of its being the southernmost extension of the characteristic culture of the American Southwest and the necessary point of departure for the study of the next great culture area is the south, that of the ancient Aztecs. The little known region lying between the Chihuahua culture and that of the Mexican plateau is one to which American archaeologists are now looking with deep interest. Sporadic explorations of it have been made from time to time and cultural developments of unique character pointed out, but it awaits systematic study. The Casas Grandes district is noted not only for its "Great Houses," towns of massive adobe construction with ruined walls still standing from thirty to forty feet above the surrounding plain, but for the most extraordinary development of ceramic art that has been found on the American continent. This is briefly described by Dr. Hewett in his work "*Les Communautés Anciennes dans le Désert Américain*," (Geneva, 1908) and also in an unpublished note as follows:

"Ceramic art on the American continent reached its high water mark in the ancient pottery of Casas Grandes, Chihuahua. In pure art forms and decorative potteries it rivals the pottery from any part of the ancient world; while the play of fancy in dealing with the motives furnished by nature is almost unparalleled. The pottery has a definite character of its own, that makes it instantly recognizable, wherever seen, and yet displays remarkable variety in color, form and decoration. Art students will find this material an inexhaustible source for the study of form and ornament. The pottery is not simply "pretty." It is beautiful, but what is of still greater importance, is rich in human character; it is an unusual expression of the esthetic power of a race."

Readers of ART AND ARCHAEOLOGY and particularly members of the Archaeological Society of Washington will look with great interest for news of the progress of this expedition in which the Society and magazine are so intimately concerned.

## *General Meeting of the Archaeological Institute of America*

The twenty-third general meeting of the Archaeological Institute of America was held December 28, 29, and 30 at the University of Michigan.

On the afternoon of December 30 the societies were entertained by the Detroit Society of the Institute at the Detroit Athletic Club, where a beautiful luncheon was served. On the same



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afternoon tea was provided at the Detroit Arts and Crafts Society, and in the evening an opportunity was given to visit the beautiful collections of the Detroit Museum. At the meeting of the council on December 28, Professor R. V. D. Magoffin of the Johns Hopkins University was elected president and Professor David M. Robinson, general secretary. Committees reported on many matters and there were communications from the different schools supported by the Institute. Important committees were appointed to consider the activities of the Institute and to consider the enlargement and betterment of the American Journal of Archaeology.

There were many papers presented and they were all of a high grade of excellence. There were seven papers from Princeton University alone: A. M. Friend, *Some Early Mediaeval Manuscripts in the Library of Mr. Morgan*; G. W. Elderkin, *A Possible Allusion to the Erechtheum in the Peace of Aristophanes, Salmoxis and the Lysippean Portrait of Alexander*; Howard Crosby Butler, *The Bearing of Proportions upon the Dating of Ionic Columns*; C. P. Morey, *The Origin of the Asiatic Sarcophagi*; A. L. Frothingham, *The Ludovisi Sarcophagus and the Dangers in Dating Roman Sarcophagi, Medusa as Artemis in the Temple at Corfu*; E. H. Swift, *Imagines in Imperial Portraiture*; W. F. Stohlman, *The Primitive Christian Cycle in Asia Minor*. At the joint session on the evening of December 28 the President of the Philological Association, Professor McDaniel, made a splendid address on *New Life out of Italy and Greece*, which showed the inspiration he had received from his recent year abroad. Mrs. Harriet Boyd Hawes of Wellesley College gave a new interpretation of the famous reliefs in Boston and Rome, as a gift of Themistocles representing Demeter, Persephone, and Eros at Phila. She restored a mystic horn for the object held in the hand of one of the devotees which has been so long in dispute. She thought that the reliefs came from a couch altar in the precinct of initiation where mysteries were celebrated at Phila. She argued that the monument was possibly referred to by Plutarch and Pausanias.

The architectural papers of Professor Butler on Ionic Columns and of Professor W. B. Dinsmoor of Columbia University on Structural Iron in Greek Architecture made some very important original contributions and upset many of the statements in the handbooks.

Other papers were by J. P. Harland, University of Michigan, *The Minyan Migration*; David M. Robinson, Johns Hopkins University, *A New Epitaph from Sinope and a New Epitaph in Dialogue Form from Sardis*, with discussion of the sculptural types and with original verse translations of the metrical inscriptions; Georgiana G. King, Bryn Mawr College, *Some Oriental Elements in Spanish Mediaeval Architecture*; Carl E. Guthe, Carnegie Institution of Washington, *The Manufacture of Pueblo Indian Pottery*; Emily L. Wadsworth, Meriden, Conn., *Stucco Reliefs in Rome*; Ernest T. Dewald, *The Appearance of the Horseshoe Arch in Western Europe*; the President-Elect of the Archaeological Institute gave a beautifully illustrated paper on *Archaeological Side-Lights on a Year in Italy and Greece*. Professor Chase of Harvard showed several new photographs that Clarence Kennedy of Smith College had made of Greek sculpture. These new photographs taken from new points of view are very valuable. One well-known head was shown to have an expression of pain which in the present photographs doesn't appear, and the Bologna head of the Lemnian Athena appears in the new photographs to be a far superior work to its appearance in the photographs that are at present available. Any one who is interested in obtaining such beautiful new photographs and having Dr. Kennedy carry on his important work is requested to communicate with him at Smith College. Professor Charles Peabody of Harvard gave an interesting account of the *New Prehistoric School in France* and the digging done by it during the last year.

One of the most enjoyable features of the whole meeting was the exhibition of the wonderful new collection of important papyri procured by Professor Kelsey. There are not only important and the earliest manuscripts of the minor prophets and a text of part of Homer's Iliad but also papyri on all sorts of economic matters including a letter that is so well preserved that it looks as if it had been written only yesterday. There are papyri on astrology, magic, mathematics, grammar, history, and on many other subjects. The collection even includes a waxed diptych almost perfectly preserved with the writing.

This account should not be closed without a reference to the luxurious hospitality of the University of Michigan and the Detroit Society of the Institute: the luncheons, the receptions, the smokers, the teas, and the detailed attention to the comfort of the visitors left nothing to be desired. The meeting was very representative and there were visitors from the far West and the far East and every one went away saying that it was one of the best meetings the Institute has ever had.

D. M. R.

## ART AND ARCHAEOLOGY

### *"The Making of an Aquatint"*

"The Making of an Aquatint"—the name given to the exhibition in the Print Gallery of the New York Public Library from January 1 to March 31—affords an intimate glimpse into a process of etching which has grown from a mere adjunct of etching to a position of importance as a distinct method of artistic expression. Having its inception in the desire to attain tone rather than line and so imitate the brush effects of water color and drawings in black and white or sepia, it was first used by Jean Baptiste Le Prince in 1768 who employed it to reproduce wash drawings which recorded his journey to Russia.

In England, where it was introduced by Paul Sandby, it was used almost exclusively for illustrating books of travel and in the rendering of street scenes, as in Atyon's "Voyage round Great Britain" and the "Microcosm of London." Turner was one of the first to use the process other than in reproduction and so heads the line of "painter-aquatinters," among whom are Goya, Manet and Fortuny. Sir Frank Short, C. R. Baskett, and W. Lee Hankey among the Englishmen and the Americans, John Taylor Arms and Henry B. Shope have employed the method with such success as to add to its dignity as a medium in itself.

The exhibition in the Print Gallery of the Library presents the processes of aquatint and an account of their development over the last hundred and fifty years. The record of its growth over this period of time shows that it is becoming recognized as more or more a medium suited to highly individual expression.

### *The American School in France of Prehistoric Studies*

In 1919 Dr. Henri Martin, once President of the Société Préhistorique Française, allotted for an indefinite period a tract of ground to American anthropologists for the purposes of prehistoric excavation; the allotment, save for the title, is a gift and it was the wish of the donor that a school should be established by Americans in connection with the excavations where the students should have the opportunity of the study, classification and disposition of specimens.

The site is contiguous to the Mousterian Station of La Quina exploited for more than fifteen years by Dr. Martin and seemingly inexhaustible; it is near the town of Villebois-Lavalette, about twenty-five miles southeast of Angoulême (Charente).

Such a School has now been established under the joint auspices of the Archaeological Institute of America and of the American Anthropological Association; the original idea of Dr. Martin has been amplified, with the result that work has begun and will be carried on, following somewhat the same lines as that accomplished by the American Schools at Athens and Jerusalem.

The money necessary for the first year's work was raised by subscription, a Governing Board of nine members was elected and Professor George Grant MacCurdy of Yale University was appointed Director for one year from July first 1921.

Excavations began the first week in July, and during two months of work, a very fair result in specimens of the upper palaeolithic epochs was attained; most of these are Mousterian as the site accorded the School by Dr. Henri Martin belongs to that culture.

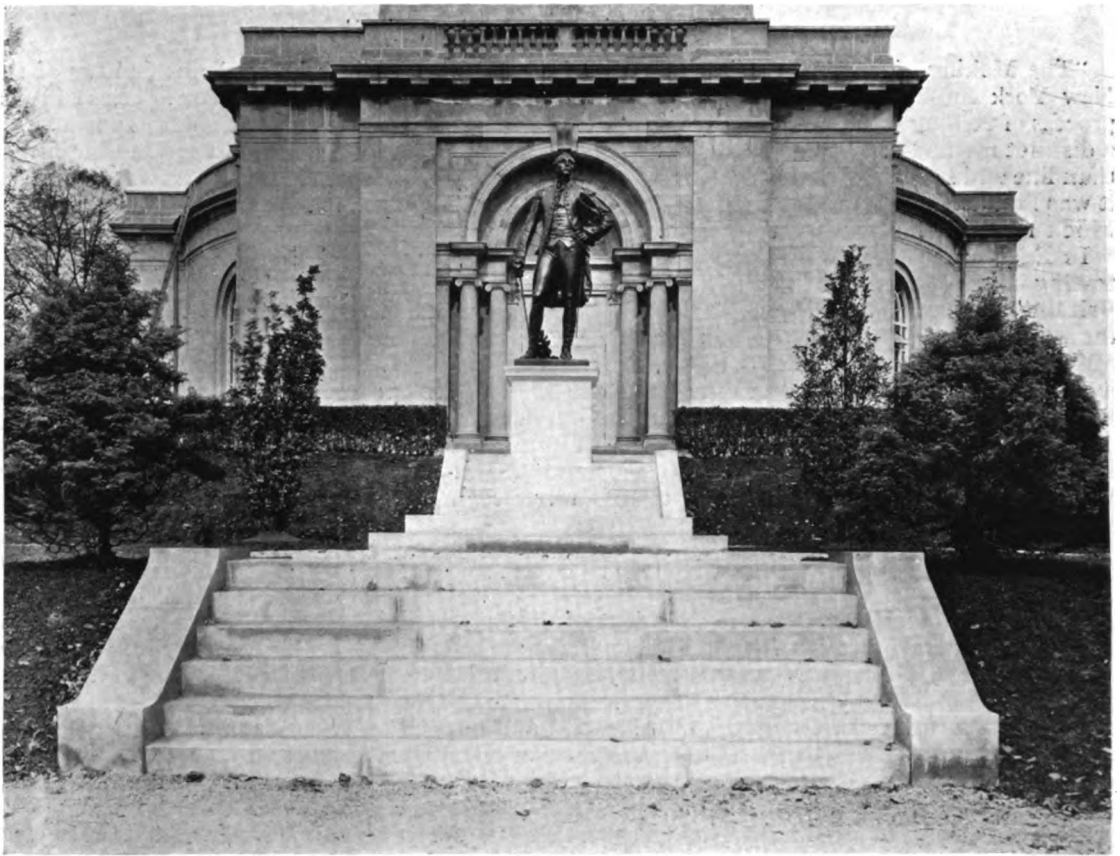
The activities of the School may be divided into work in the field and work in the museum and lecture halls of Paris, and the former may be said to include both excavation and excursions.

Beginning July 1, 1922, it is hoped to spend three months in excavation; the result in numbers of specimens is of less importance than the training in excavation and in the study of specimens that will be the duty and the privilege of the students.

The study, classification, cleaning and mending, comparison and exposition of the specimens found will be taught; in doing this full advantage will be taken of the advice, lectures and facilities of Dr. Henri Martin. He has established on the ground a laboratory, complete in stone and bone collections of the Mousterian epoch, and containing a synoptic collection of neolithic and palaeolithic France. Two scholarships for the year 1922-1923 are available.

Applicants should have some knowledge of prehistoric archaeology, not necessarily in the European field, and some acquaintance with French; a long course of preparation is not absolutely necessary. The work of the School begins July first of each year, and continues for one year.

Those who consider entering the school, whether or not applicants for scholarships, and whether or not intending to pass the entire year in the School, should address as soon as possible, Charles Peabody, Chairman, Peabody Museum, Cambridge, Massachusetts.



Statue of the youthful Lafayette, by Daniel Chester French, on the campus of Lafayette College, Easton, Pa., dedicated in connection with the Founder's Day exercises, Nov. 19, 1921

#### TO LAFAYETTE

Flamen of freedom, whose far-reaching gaze  
 Pierced the dull murk and waste of angry seas  
 And saw the New World bathed in golden rays—  
 Of hope for man and human liberties,  
 We in thy debt, where no return repays,  
 Raise this fair shaft to thee as youth supreme,  
 Vouchsafed that soon, so rare in fate's decrees  
 To have the vision; realize the dream.

*Harvey M. Watts.*

## BOOK CRITIQUES

*The Whistler Journal*, by E. R. & J. Pennell. Illustrated, pp. xxi and 339. Philadelphia, J. B. Lippincott, 1921.

This book brings up again the question of Whistler—a question which needs to be constantly brought up afresh in a country which as yet realizes the importance neither of Whistler nor of art. If, as the editors of a certain art paper have written, “a certain weariness is making itself felt” concerning Whistler, it is to be hoped that the Pennells’ new volume will stimulate curiosity about his striking personality and lead on to a more wide-spread interest in his work.

That weariness, in whatever measure it may exist, is probably traceable to the nature of what has been printed. The greater part betrays either a tendency towards clever “literatesque” effect or a thinness of substance, or both; inevitably the result is distortion. To convey a truthful impression of any person, there is necessary a completeness of knowledge beyond what is actually set down in words, what is not said giving weight and substance to what is. Precisely in this respect do most of the Whistlerian commentators and story-tellers show themselves inadequate; precisely in this respect do the Pennells, in their “authorized” *Life*, triumphantly attain the goal of biographical verity.

In the present volume they again show themselves of ampler knowledge than the rest, bringing forth from their stores new facts, new anecdotes, new glimpses of their hero. Necessarily, there is a certain amount of repetition, since so much of their journal went into the making of the *Life*; but the later date of publication permits a nearer approach to the indiscretion which Whistler himself so keenly relished, and the world is now the richer by the intimacies here revealed.

There is a further gain in the comparative casualness of the new book. Certainly the hand of the practiced writer is to be discerned in the skill with which a rather unwieldy mass of material is manipulated; but here there is no need, as in formal biography, of an account both chronological and complete. In this instance the Pennells take delightful advantage of the opportunity to be garrulous without too much repetition and informal without formlessness. With the more lax biographical and literary requirements come a greater charm of narrative and a greater naturalness of portraiture. This is especially important in the

case of Whistler who, preëminently spontaneous himself, is difficult to confine to any literary “arrangement” whatever. Of course, the “authorized” *Life* remains the most nearly adequate portrayal, but this new book is hardly less necessary to those who are wise enough to recognize in Whistler the most significant artist of his generation.

However, in reading even what the Pennells write a certain caution is necessary. It is a confusion of values for them to compare the opening of the most important exhibition of Whistler’s own works with the opening of their collection of data about him. Underneath their repetitious assertions of Whistler’s immortality exists a half-implication that they have made him so; whereas it is Whistler the artist, living in his own works, who will enable the Pennells to be remembered. Occasionally they make it too plain that certain persons are not in their good graces; and they speak too often of their country’s ignorance and vulgarity. But even less than anyone else can the Pennells write a book without putting themselves into it.

They have done more than anybody else to give the world the truth about Whistler; but their version is still one remove from the original, and their zeal for the Master sometimes becomes a zeal for their interpretation of him. Not all their labors can spare Whistler from self-appointed interpreters in the future; rather will their own writings afford the most authoritative material for such hardy adventurers. When they express the hope of making their own interpretation to prevail, they are indulging themselves in the gesture of King Canute.

Aside from this tendency to assume that Whistler is the god of art and the Pennells are his high-priests, the new volume is a splendid thing. To a certain degree this very pontifical air adds to its interest. Perhaps a benighted country will surprise the authors by an appreciation in which they are inclined to disbelieve and will thereby earn the reward of a further volume of this fascinating *Journal*.

VIRGIL BARKER.

*Travel among the Ancient Romans*. By William West Mooney. Boston, Richard G. Badger, 1920. Pp. 178. Illustrated. \$2.50 net.

This book should be of interest to the general reader who wants to know about travel in ancient days, if not in trains or limousines, in



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cisium or carpentum or plaustrum. The specialist will welcome the book as it gives countless references to the ancient authors and sources, which are extremely full and show that Professor Mooney has probably written a dissertation on the subject. There are four chapters: Roman roads, Travel on land, Travel on water, and Lodging. Unfortunately the illustrations used in the book are taken from the antiquated dictionary of Rich, and the maps are too small. We should have liked a more detailed account of the ancient roads and wonderful systems of high-ways that the Romans developed, especially in the provinces, and it might also have been advisable to distinguish between the conditions prevailing in the different periods. Travel was perhaps not as enormous as Professor Mooney would lead us to believe, and I am very doubtful whether pilgrims swarmed to the site of Troy and visited every classic nook; and surely many of the fairy tales of travel of antiquity such as that of Surennna traveling with his thousand camel loads of personal luggage and two hundred carriages full of female companions are, to say the least, exaggerated. The book is written in a very poor and slovenly style and there are several little mistakes in it. But it has a great deal of important material and archaeologists are very glad to have a monograph on such a subject in a single convenient volume.

DAVID M. ROBINSON.

*The Johns Hopkins University.*

ANDIVIUS HEDULIO.—*Adventures of a Roman Nobleman in the Days of the Empire*, by Edward Lucas White. New York: E. P. Dutton and Co., 1921.

This absorbing romance of ancient Rome by the author of "El Supremo," "The Unwilling Vestal" and other stories, is by far his best work. It astounds the reader with its display of vigorous invention, vast erudition, gorgeous imagery and exuberant imagination. We are grateful to the author not only for the thrills of the adventure story, but also for the "Afterword," in which he seeks to trace its origins in his own mental consciousness.

He tells us that he dreamed practically the entire story, and claims merely the phrasing as his own. The plot, scenes, incidents and episodes he attributes to a remarkable dream dating back many years. The book is an attempt, after much delving to restore scene after scene, to put into printed words the tale he lived, read and surveyed in that dream. The great interest to us, however, in this dream-fantasia is its fidelity as a portrayal of

## ART AND ARCHAEOLOGY

the life, high and low, of Old Rome towards the close of the second century A. D., in the times of Commodus, "the most perfect athlete the world ever produced, misplaced on earth's greatest throne." We feel that the author does not claim too much in regarding his book as free from vital anachronisms, as consonant with the social and ethical atmosphere of the period, and in holding that his characters talk like real Romans, not like the absurd pseudo-Roman of most modern fiction.

The author gropes for the origins of the plot and its component scenes, and finds in them many reminiscences of the ancient Milesian tales, the stories of Aulus Gellius, the metamorphoses of Apuleius and the Satyricon of Petronius—those survivals of the Greek and Roman novel with which we became familiar when fellow-students in the classical seminaries of Johns Hopkins University. There are also numerous survivals from his wide reading in other fields.

For the not strictly Roman name of his hero the author apologizes to all archaeologists. He tells of his hunt for Sabine names in the *Corpus of Latin Inscriptions*—where he encountered "*Andivia Hedulio*"—a freedwoman probably of Greek descent. The masculine form, *Anduvius Hedulio*, persisted in his consciousness, and could not be exorcised. It sounds not un-Roman and is very musical. We forgive the author because of his power as a story-teller, and trust he may have many such dream fantasies and publish them for the delight and instruction of future readers. M. C.

*Daughter of the Sun, by Quien Sabe. With a frontispiece by W. T. Benda. New York, Charles Scribner's Sons, \$1.75.*

With this story in hand, we enter the Port of Adventure in company with a modern American youth bent on a search for a secret treasure of the Montezumas. When we meet Zoraida, Daughter of the Sun, sprung from the ancient Aztec race, the adventure begins and through Zoraida's eyes we gaze into the barbaric heart of old Mexico. Somewhere in Lower California, ten thousand captives had built a pleasure palace and gardens for the golden king of Tezcucio, and when they had made his dream a reality, they met their fate on the Stone of Sacrifice. Cleverly concealed in the rocky hillside, he had caused to be hidden a great treasure of gold and jewels, which undisturbed, became in time, a tradition. Zoraida, the last of her royal line, with imperious will, holds sway over this domain of her ancestors, and has thoughts of

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CAROLYN CARROLL.

*Recollections of the Empress Eugenie. By Auguste Filon. With eight half-tone plates. Funk & Wagnalls Company.*

In the mass of literature about the Empress Eugenie that has appeared since her death, M. Filon's book stands out as one of the very best. He had unusual advantages since he entered the imperial household in 1867 as tutor to the Prince Imperial, and later acted as secretary to the Empress when she became Regent of the empire on Napoleon's departure for the front. During the early years in England he kept his old post and did not sever his official relations until the Prince became of age in 1875.

His aim is to avoid gossip and to tell the true story of Empress Eugenie from his own personal knowledge. His eminence as a man of letters, his sincere devotion as a friend, and his desire to destroy the "Eugenie legend" that has accumulated, gives his book the mark of sincerity and makes it one of the most interesting and readable memoirs that have appeared.

He presents to us a woman who was guided by a profound sense of duty, one who performed her obligations to the social life of the time in the way that she thought would be most helpful to France, and who avoided politics until destiny placed upon her the weightiest responsibilities at a time of crisis, and even then her aim was not to preserve the Napoleonic dynasty but France.

He disposes conclusively of the oft repeated story that Eugenie brought on the Franco-Prussian War, and shows that her acts as Regent and Empress were really determined by the inexorable logic of the situation. It is, however, the picture of Eugenie the woman, the wife and mother, that most attracts the reader and leads him to feel that coming generations will give her a most important place in the list of the world's famous women.

*The Writers and Artists' Year Book, 1922. A directory for writers, artists and photographers. A. C. Black, London.*

This is a convenient manual for anyone desiring to keep in touch with things literary and artistic in the British Empire and suggests the need for a similar manual in the United States.

# ART AND ARCHAEOLOGY



PAGAN RUSSIA

by  
N ROERICH

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With the collaboration of Edgar L. Hewett.

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Mizguir, the young Tartar merchant in "Snegourochka." Russian fairy opera. Book by Ostrovsky on an old Russian folk-story of "The Snow Maiden." Music by Rimsky-Korsakoff. Painted by N. Roerich for Chicago Grand Opera Company production.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XIII

FEBRUARY, 1922

NUMBER 2

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## THE JOY OF ART IN RUSSIA

I.

By NICHOLAS ROERICH

*[We have great pleasure in publishing this article by the world-famous Russian artist, Nicholas Roerich, which doubtless will be greatly appreciated by our readers.]—ED.*

LITTLE knowledge brings dusk with it; great knowledge brings light. Spurious art brings the commonplace; genuine art creates joy of spirit and that power on which the building of our future rests. We should now firmly establish everything that can lead Man along a new road. As in pre-historic times Paleolith was replaced by Neolith, so in our days the "mechanical civilization" is about to be replaced by culture of spirit. The Druids secretly cherished the laws of wisdom; similar to that, in the engendering kingdom of spirit, attention is tending towards knowledge and beauty, and many a home is already lighted up by that sacred fire; many are united, each of them a creative atom in the new construction. The same thought springs up in different countries simultaneously,

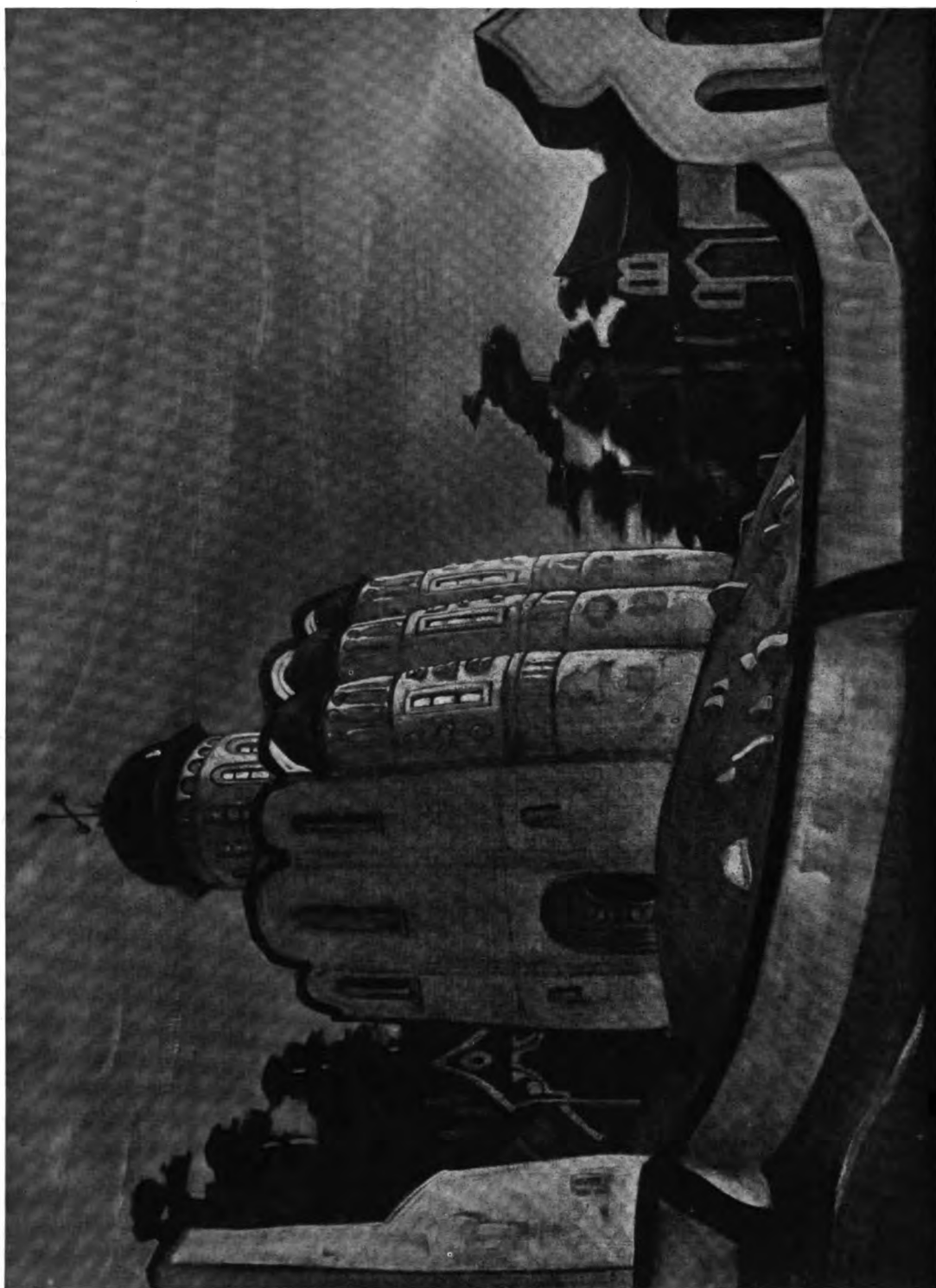
like a strong plant sending forth many new shoots from the same root.

Friends, you would like to hear about art in Russia? You seem to be interested in it and kindly expectant. You are right.

The Russian nation has always been closely attached to art. Since the times of yore all its modes of life have been saturated with self-expression of true art. The ancient heroic epos, the folk-lore, the national string- and wind-instruments, laces, carved wood, ikons, ornamental details in architecture,—all of these speak of genuine, natural artistic aspirations. And, even at the present moment, all exhibitions, concerts, theatres and public lectures are invariably crowded.

It was but a short while back that Kuprin wrote:





"THE WHITE MONASTERY." From collection of Miss Mary Garden. Painted in London, 1920, by N. Roerich.



"THE VARENGIAN SEA." Painted in Petrograd, 1909, by N. Roerich.

"Russian villages welcome the intellectuals. They have become more kindred to the peasants' conception. A new-comer from among the students, man or woman, is trustfully asked to teach small village children, while their elder brothers and sisters are keen on learning not only music, but foreign languages as well. Wandering photographers are met with lots of orders. A painter who is able to produce on a piece of canvas or of linoleum an approximate likeness to a human face can rely upon a long life of safety and comfort in the country. I say *safety* because the village bestows its sincere guardianship upon these strange artists."

I, too, could point out numberless instances of love of art and of enlightenment among the simple Russian people.

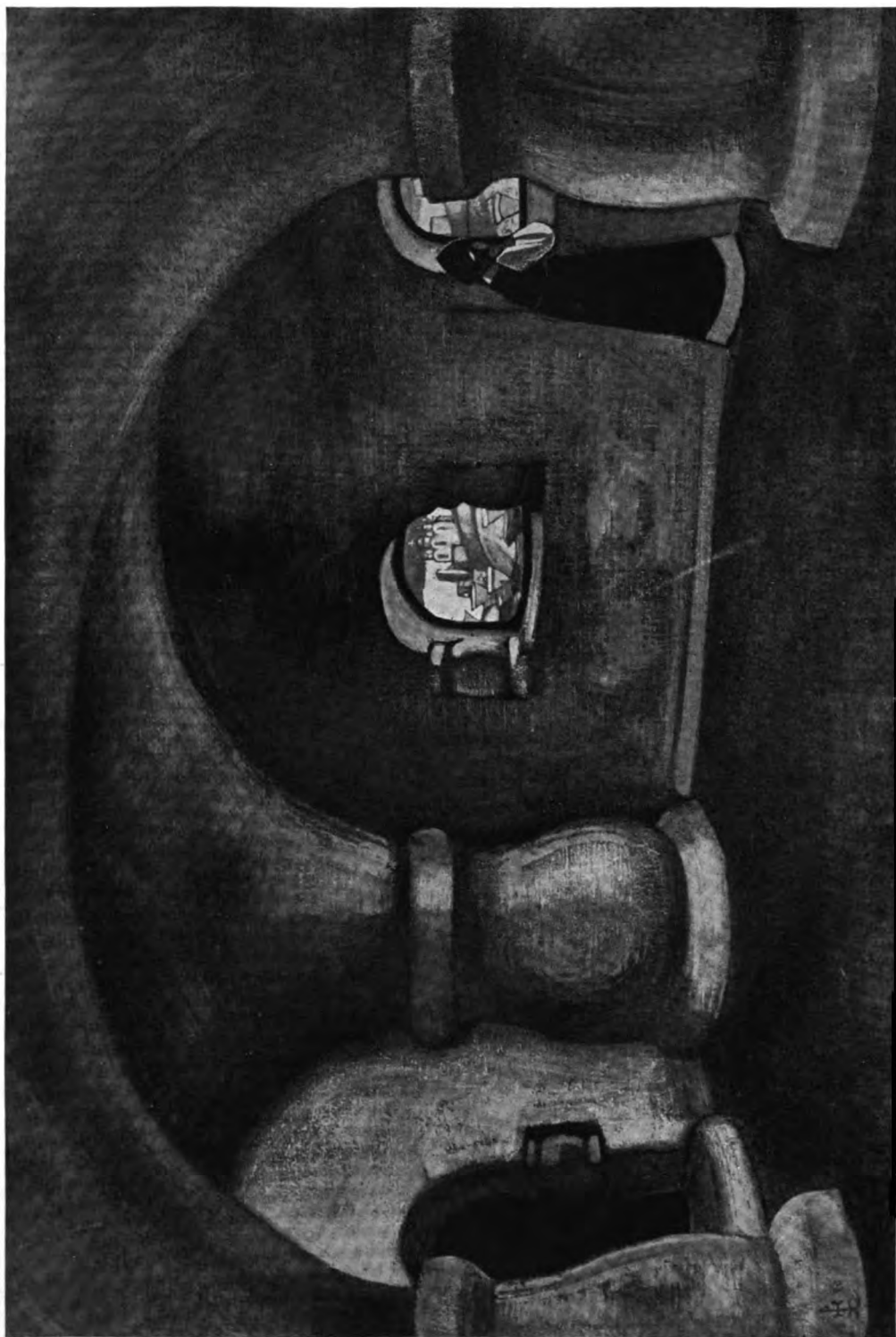
It would be impossible to cover in one article every section of the vast horizon commanded by Russian art. But it is possible to point out the milestones, and to map out the main roads which will lead us from our day into the depth of the ages.

Besides the modern Russian masters—Serov, Trubetzkoy, Vrubel, So-

mov, Bakst—you have shown your appreciation of our outstanding nationalists, such as Riepin and Surikov, Nesterov and Levitan. You have also come across the names of old masters; the classic Brulov, the religious genius Ivanov, the interpreter of national life Venezianov, and our great portrait painters Levitzky and Borovikovsky. But it is necessary all the same to point out the characteristic national features and movements of Russian art from a bird's eye point of view, as it were.

What shall we cast away from our art in marking each successive step of development? What shall we adopt? Which way shall we turn?—towards the new interpretation of classicism, or to the antique sources? Shall we sink into the depths of primitivism, or find new light in the "Neo-nationalism," with its fragrance of Indian herbs, its spells of the Finnish land, its inspiring thoughts of the so-called Slavophilism?

We are deeply excited over the question—Whence is coming the Joy of Art? For it is coming, although it has been less perceptible of late. Its



"Sadko's Palace." (Old Novgorod.) By N. Roerich. Painted for the Royal Opera, Covent Garden, London, 1920.

## ART AND ARCHAEOLOGY

re-sounding, approaching strides are tangible already.

Amongst the recent achievements one is notable and bright: the understanding of the decorative, of the adorning nature of art, is growing rapidly. The original purpose and meaning of art is again coming to the fore, rightly understood as the *embellishment of life*—which makes the artist and the on-looker, the master and the owner join in the ecstasy of creation and exult in its enjoyment.

We have reasons to hope that these modern aspirations will fling away the dead weights forcibly attached to art in the last century. Already the word "to adorn" seems to be acquiring its renewed meaning among the masses.

Very valuable is the fact that the cultured part of society is just now keen on studying the birth-springs of art: it is through these crystal-like springs, that the great value of embellishing human life will be realized again. It may acquire quite a new style and lead to a new era beyond the limits of our present imagination; but one thing is certain, that that new era in its intensity of exultation will be akin to the first human ecstasies.

But flowers do not grow on ice. In order to mould that new era it is necessary that society should follow the artists; people should become their co-workers. The public mind, assisting art work by prompting its creations through the demand for exhibitions, art galleries and private collections, will be that warmth without which no roots can produce plants. Happily, as I say, the interest of the cultured public is veering round to the dusk of the past ages, in the midst of which gems are sparkling: either costly or modest gems, but equally great in the purity of thought which has given them their

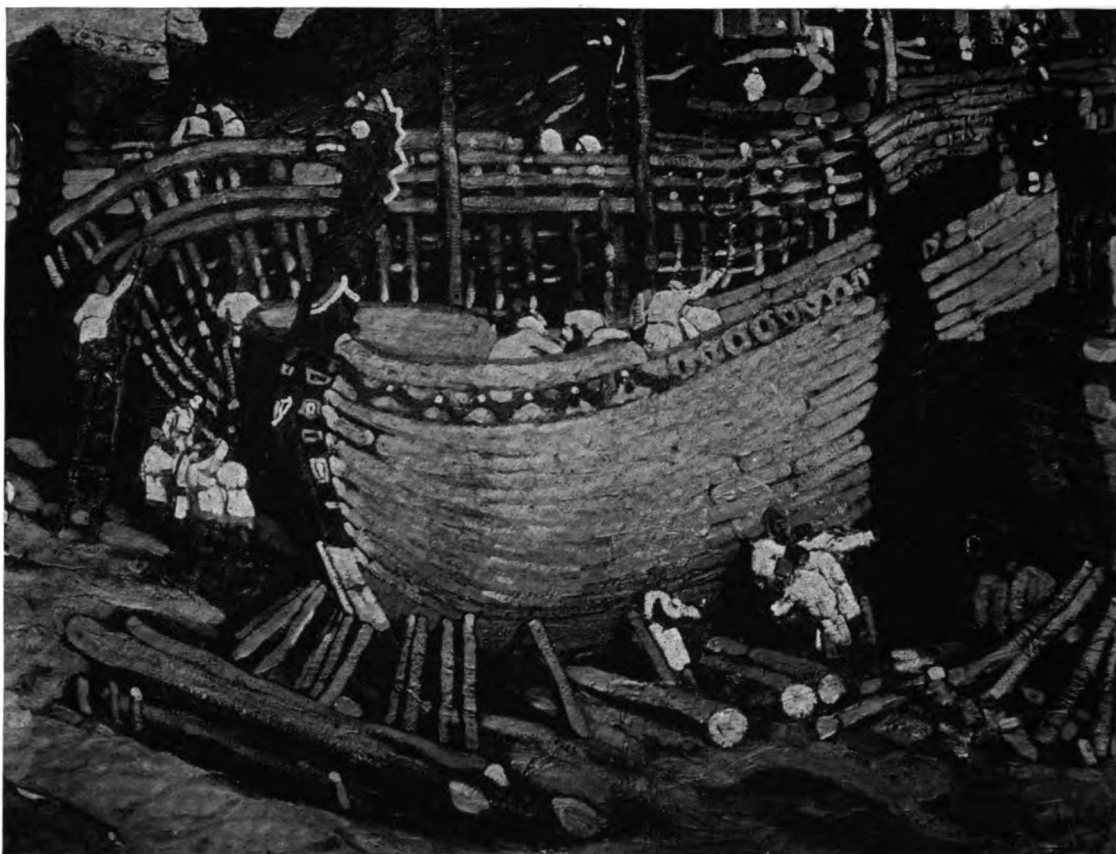
material form. We are trying to discern what we would see if we were transferred into the depth of those times: would we be amazed at the wisdom of an innate artistic instinct, or would we find just gifted children around us? No; we would find not children, but wise men.

We are not going into the details of various ancient art creations; such measurements and explanations might offend both their masters and their modern possessors. It is the impression of harmony that is essential in art; and that what still bears the fascination of beauty and purity, of nobility and of singularity, should be counted as art, and need not fear any libel. As it is, judging art creations of our days, many of us are given to dwell on their flaws and drawbacks. This is a sign of youth with a country where it is done.

Let us look at the Thirties of the last century and further back still. Much of it stirs our heart-strings; the noble bloom of the epoch of Alexander I, the truly decorative sparkle of the times of Catherine the Great and of Elizabeth (XVIII) and the amazing conglomerations of art in Peter the Great's time. Happily, a great deal of it all has escaped ruin and vividly speaks for itself.

What is by far less known and understood are the "pre-Peter" times. Our conception of these had been out of gear for a long time due to the admixture of "self-made" knowledge—which is always the result of *little* knowledge. The safest way to study the homes and churches of the pre-Peter epoch is to transfer into it in our minds the treasures from our museums, the objects of jewelry, clothing, textures, ikons, etc.

Almost the highest place amongst the ancient Russian art creations should be given to the ikons—applying this



Building of Ancient Russian "Warship," X Century, by N. Roerich. Now in Oakland Art Association Museum.

definition on a large scale. The faces on these "wonder-working" paintings are magically impressive. There is a great understanding of the effects of the silhouette-painting in them, and a deep sense of proportion in the treating of the back-grounds. The faces of Christ, of the Virgin, of some beloved Saints—they seem actually to radiate the power attributed to them: The Face of Judgment, The Face of Goodness, The Face of Joy, The Face of Sorrow, The Face of Mercy, The Face of Omnipotence. Yet—still The Same One Face, quiet in its features, fathomless in the depth of coloring. The Wonder-working Face. No one dared until recently to regard the ikons purely from the artistic point

of view, and only then a powerful decorative spirit has been discovered in them at last—in the place of naïveness and crudeness which were supposed to be their characteristics hitherto. A genuine decorative instinct gave their unknown creators, in their days, the complete mastership even over the largest surfaces of church walls. We are still in the dark about the proximity of that instinct in regard to actual technique and knowledge, but the "specialists'" indifferent descriptions of these wall- and canvas-ikons often call forth feelings of pain and offense for those works.

It is not sufficient to sense the exulting audacity of color in the wall





Yaroslavna's Tower Room. Scene for Prince Igor; Diaghileff's Paris and London production, 1914, by N. Roerich.

paintings of the churches in Yaroslavl and Rostov? Just have a good look at the interior of John the Forerunner in Yaroslavl. What harmonies of the most transparent azure with bright ochre! What atmosphere of ease and peace in the greyish emerald of the verdure, and how well it blends with the reddish and brownish garments of the figures. Serene Archangels with deep yellow haloes round their heads flying across the warm-looking sky, their white robes looking only just a shade colder against it. And the gold: it never hurts your eye, it is so perfectly placed and so perfectly balanced. Truly, these paintings are the daintiest, the finest silk tectures befitting to clothe the walls of The Forerunner!

In the labyrinth of the church passages in Rostov every one of the tiny doorways startles you with unexpected beauty of color harmonies. Softly outlined human figures are discerned looking at you through the strangely-transparent pale ash-grey of the walls. In some places you seem to feel the heat of the glowing red and chestnut chords; in others, peace comes breathing from the greenish-blue masses of color; and, suddenly, you stop short—as before a severe word from the Scripture—faced by a shadowy figure in ochre.

You feel that all this has been created consciously, not casually; and that you have been brought to that house of God for some reason, and that you shall



"FROST AND WOOD SPIRITS." Scene for the fairy opera "Snegourotchka" (The Snow Maiden), by N. Roerich.

## ART AND ARCHAEOLOGY

keep the impression of its beauty and benefit by it more than once hence.

These works—to quote from an old book of the XVII century—have been painted “with honest mind and decent purpose, and with noble love for embellishment, for the people to see themselves here as standing before the face of The Highest.”

When the later-on famous “wonder-working” ikon of the Virgin *Iverskaya* was to be painted, the planks for its foundation were bathed in consecrated water, an exceptionally arduous service was held, the paints were mixed with petrified remains of some Saints, and the painter, while at that work, consumed food only on Saturdays and on Sundays. The ecstasy of painting an ikon was great in those days, and it was a real happiness when the lot befell a true artist, elated by the eternal spiritual beauty which he was to embody.

Some splendid laws of the great Italians can be traced in the Russian wall paintings, applied from a purely decorative point of view. On the other hand, the Far East has poured, through the Tartars, a tinge of wilfulness into our old art works. Towards the Tsars’ period of our history (16th cent.) the decorative element in every day life came to its highest. Whether temples, palaces, or small private dwellings, they all clearly reflected a perfect sense of proportion through which the structure itself blended with its ornamentations into one. Looking at them you find nothing whatever to argue against!

The noble character of the arts that flourished in Novgorod and in Pskov—on “The Great Water-way” leading from the Baltic into the Black sea—was saturated with the best elements of Hansa culture. The lion’s head on the coins of the Novgorod Republic is

extremely like the head of St. Mark. Was it not the northern giant’s dream of the distant southern queen of the seas, Venice? The now white-washed walls of Novgorod—the “Great Town which was its own Master,” to quote its ancient name in full—look as if they could very likely have borne on them paintings of the Hansa character. Novgorod, famous for, and wise with, the incessant raids of his “Freemen,” might have turned his face away from a casual wanderer,—but only through wilfulness and not from shame: there is not one stain on the fame of the famous old town; it has kept many of its old features even until the XIX century.

It is different with the influences of the Far East. The Mongol invasions have left such a hatred behind them that their artistic elements are always neglected. It is forgotten that the mysterious cradle of Asia has produced these quaint people and has enwrapped then in the gorgeous veils of China, Tibet and Hindustan. Russia has not only suffered from the Tartar swords, but has also heard through their jingling the wonder-tales known to the clever Greeks and the intelligent Arabians who wandered along the Great Road from the Normans to the East.

The Mongol manuscripts and the annals of the foreign envoys of those days tell us of an unaccountable mixture of cruelty and refinement with the great nomads. The best artists and masters were to be found at the headquarters of the Tartar Khans.

Besides the adopted view-point of the text-books there can be another one: It was the Tartars’ contempt and cruelty that taught the Russian Princes to give up their feuds and to rally against their mutual oppressors; it was the Tartars that taught them the omnipotence of merciless victors; but, at



"ROSTOFF THE GREAT" (from collection of Dr. W. Porter), by N. Roerich.

the same time, those nomads brought from Asia ancient culture and spread it all over the land which they had previously devastated.

It is more painful to think of the ancient weapons of the Russians themselves with which they ruined in their quarrels each other's towns even before the Tartars invaded them. The white walls of the Russian temples and towers—"shining as white as cheese," to quote from the ancient annals—suffered many a hard blow from kindred clans.

Walking through the plains beyond the outskirts of Rome, one is unable to imagine that it was just in those now

empty places that Caesar's capital was unfolding itself, giving gorgeous shelter to some ten million inhabitants. It is equally unbelievable to imagine the gorgeousness of Kiev—"The Mother of Russian Towns"—where Prince Yaroslav the Wise entertained foreign guests from East and West. The remnants of the wall paintings in Kiev's cathedrals, all these large-eyed, serene figures of world-wise men interpreted by the brush of real artists, give us a glimpse of what art actually meant to the Russians of those times (about 1000-1200 A. D.).

A few years ago there were excavated in Kiev some remnants of ancient





Church in Sousdal (XVI Century), by N. Roerich.

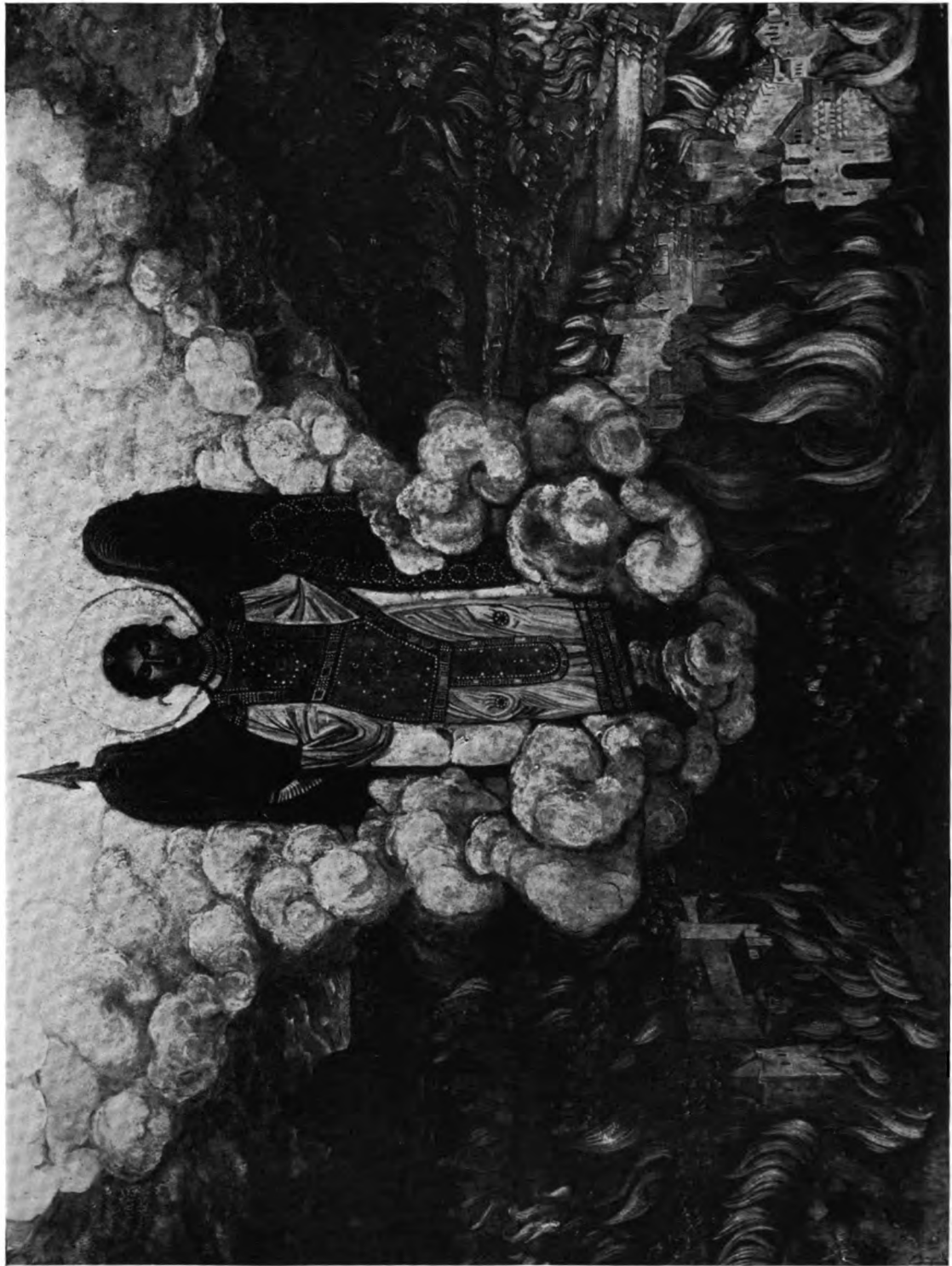
walls, frescoes, tiles and ornaments; these are believed to be fragments of the Princes' court-yards. I have seen some of the exquisite frescoes, and I found them bearing the features of art of Asia Minor. The structure of the stone walls in itself indicates a special quaint manner of technique, which usually marks the periods of great love for architecture. I think that the Rogère Palace in Palermo gives an idea of the palaces of Kiev.

It was really a combination of North and South: the metal sheen of the Scandinavian style beaded with the pearls of Byzantium made the ancient city that place of beauty which led brothers to fight for it. The astound-

ing tones of enamel, the refinement of miniatures, the vastness and dignity of the temples, the wonders of metal work, the masses of hand-woven textures, the admixture of the finest laws of the Roman style—all these melted into one in giving Kiev its noble elegance. Men of Yaroslav's and Vladimir times must have had a very developed sense of beauty, or the things left by them would not have been so wonderful.

Note those paragraphs from the heroic epos where the people's mind dwells on the details of ordinary life, leaving alone for a while the achievements of heroism. Here is a description of a private house—a "terem":





"THE LAST ANGEL." From pre-war prophetic series. Painted in Talashkino, 1912, by N. Roerich.

## ART AND ARCHAEOLOGY

Around the terem—an iron fence;  
Its spikes—topped with carving;  
Each one of them crowned with a pearl.  
The gate-way—floored with whale tooth.  
Over the gate-way—about seventy ikons.  
In the middle of the court—the terems do rise,  
The terems with their gilt domes;  
The first door-way—in wrought iron work,  
The middle door-way—in glass;  
The third door-way—latticed.

One can trace in this description a likeness to the images on the Dakian structures on Trojan columns.

And, here is a description of horsemen:

Their clothes are of scarlet cloth.  
Their leather belts are pierced with wrought metal clasps.  
Their caps are black and pointed,  
In black fur, with golden crowns.  
Their feet are shod with precious green leather,  
Tilted at the toes like awls;  
The heels are pointed too:  
There's room enough for an egg to roll round the toes,  
There's room enough for a sparrow to fly round the heels.

This is an exact, although poetic, description of the kind of garments that can be seen in the Byzantine wall-paintings.

And, here again is the picture of the hero himself:

The helmet on his cap shines like fire.  
His plated shoes are in seven shades of silk.  
Each has a golden tack in it;  
Each toe has a precious emerald in it.  
On his shoulders—a coat of black ermine,  
Of black ermine brought from over the seas,  
Covered with embossed green velvet.  
Each button-hole has a bird woven in,  
And each golden button—a furious beast cast in.

I would suggest to regard such a description not from the view-point of philological curiosity, but as a piece of direct realistic information. The details are an archaeologically-true evidence. Thus, in this quaint statement we can see a fragment of a great culture,—one that was not enforced, not strange to the simple people: the unsophisticated folk, obviously, had no objection to it whatever: they spoke of it without the scorn of the "lower"

classes for "the elect," but freely expressed a genuine pride in what was beautiful and elegant to their own senses as well. In those days the elaborate arrangements of the Princes' hunts, the merry feasts they gave—in the course of which they would put a number of wise questions before their foreign guests,—the nobility in the construction of new cities,—all this blended together in harmony. Such life did not jar on the poetic mind of the simple people; and it is evident that wise initiators of art have inhabited and ruled The Mother of Russian Towns.

Here is a quotation from the first historical annals (the exact language of which remains untranslatable, being a mixture of Russian with the Old Slavonic which in itself makes it a piece of poetry of the XI century):

"Yaroslav founded Kiev the Great, and its golden gates with it. Also the Church of St. Sophia, also the Church of Annunciation upon the Golden Gates, also the Monastery of St. George and St. Irene.

"Loving the laws of Church and being a master in books, he read them by day and by night, and wrote them too, thus sowing book-words in the hearts of true men, which we now reap. For, books are rivers that carry wisdom throughout the world, and are as deep as rivers. Also, Yaroslav lovingly embellished the churches with gold and silver vessels, and his heart rejoiced upon it."

Yaroslav's exulting over the gorgeousness of St. Sophia temple is immeasurably removed from the exclamations of our contemporary savages at the sight of bright colors. Yaroslav's was the exultation of a man who sensed in his creation a monument of art that would live for ages. One can envy



**"THE POLOVETSKY CAMP."** Scene from Prince Igor, opera of Borodini, by N. Roerich (produced more than 500 times in Russia).



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and admire the modes of life where such art was in demand.

A question may arise: How could Kiev have become a centre of culture at the very start of Russian history?

But, do we possess any knowledge about the foundation of Kiev? That city tempted Prince Oleg, the Varangian—a man of the world, a man of experience. Before him, the Princes Askold and Dir coveted Kiev, and so did many other Normans. "And many Varangians foregathered and came into possession of the Slavonic Land." It should be noted that there are no indications anywhere in the lines of the annals about Askold and Dir being *un-cultured*. Thus, the facts about the foundation of Kiev are really pushed back into the depths of the legendary times. Let us not despise tradition, either; it says that the Apostle Andrew has visited Kiev: why should an apostle come to virgin forests? But his appearance in Kiev becomes quite comprehensible if one thinks of the secret cults of Astarte which have been recently traced near Kiev. These cults take us back to the XVI-XVII centuries before Christ. A large centre of mental interest ought to have existed already in order to shelter such cults.

It is a comfort to know that all of the Great Kiev is still resting within the ground in peace, un-excavated. There are glorious discoveries to come yet. They will open almost the only gate into the depths of the past of our land. Even the Scandinavian period and the Bronze period will have a light thrown on them through those gates.

There is no doubt that the joy of art has grown in Kiev side by side with the neighboring Scandinavian culture, without being engendered by the latter altogether. Why should the

birth of the Russian Scandinavia be attributed entirely to the legendary Prince Rurik? The ancient annals mention a fact which is of great significance, yet it has never been picked up as a key:

"The Russians pushed the Varangians beyond the sea and would not pay duty to them." Now, if the *expulsion* of the Varangians took place before Rurik's name came in at all, *when did their first appearance* in the Russian land take place? It is quite possible that the Russo-Scandinavian era may have been rooted in the depths of the ages.

We have a startling illustration of carelessness in the "historical" textbooks on the subject:

The famous phrase attributed to the old Russians which is meant in the textbooks as a wholesale invitation from the Russian land to the Varangians "from over the sea" runs thus:

"Our land is large and prolific, but there is no order in it. Come and rule over us." What is usually given as a sequence to this invitation are the following lines: "There came the Varangian Rurik with his brothers Sineus and Truvor (800 A. D.)."

Now, in the Scandinavian annals, the words "*sinhuus*" and "*truver*" mean, "his household" and "his true guard." Therefore I would suggest a different explanation of the famous phrase: very probable, it has found its utterance not on the part of the ancient Russians themselves, but among the Scandinavian colonists who inhabited the banks of the northern river Volhov. It is they that must have asked Rurik from behind the Ladoga lake (which is very much like a sea—where he, most likely, used to come from Scandinavia for hunting), to come and organise a military force



"THE CALL OF THE BELLS." Old Pskov (XVII Century). By N. Roerich.

for them. And that men—with his household and his guards, with his means and his probable love of adventure—came to the asking of his compatriots. By and by, his kind of "princes," the warriors hired in the North of Russia, were attracted by the Kiev Principality where the rôle of a "prince" was more than that of a warrior and included the position of a statesman.

In the tenth century, northern culture saturated with its influence the whole of Europe. No one denies that the Scandinavian epoch forms one of the most attractive artistic problems. The monumental art of the Scandinavians is exceptionally serene and noble. For a long time it was only the skiffs with their motley sails and carved dragons that used to bring the elements of The Wonderful with them into Russia. Our people adopted these with open hearts. There is no reason to regard

the Northerners as rough conquerors of the original Novgorod; in any case, they lived in a way which made them kindred to art—a feature which was a powerful factor in their blending with the inhabitants of the Russian plains who had artistic imagination innate in them.

We know that the Varengians brought with them the ideas of human deities; but, before that, did the Slavs not deify the powers of nature—one of the most poetic forms of religion? This was the cradle of their creative inspirations.

Going further into the depths of ages, we find the last frontier of realistic entities. Apparently, only dust seems to be left beyond those frontiers, and an amateur is put hard to believe that it is not merely a theory of dull archaeology that we are asked to adopt. But, in reality, there survived some atoms of fascinating gorgeousness that did live in the past. Now it is time for every-





Winter Group in "Snegourotchka." By N. Roerich.

one to realise that art has existed not only where this is obvious to all; but that much, much is hidden from us by the veils of time. And what seems dull now will appear one day lit up by the joys of penetration. The onlooker will become a creator. Herein lies the fascination both of the Past and of the Future. He who cannot grasp the Past is unable to imagine the Future.

The fantastic bas-reliefs on the northern rocks, the tall hillocks along the trade-routes, the long daggers and the attire so rich in design make one love northern life; they awaken respect for the primitive forms of beauty beyond which our imagination sinks in the depths of the bronze patines.

A great deal of art can be sensed even in the mysterious and dusky periods which stand back furthest from us. Can the animal Finnish phantasmagoria be a strange to art? Do the bewitched forms of the far East escape artistic penetration? Are the first adaptations from the antique world hideous in the hands of the Scythians? Are the ornaments of the Siberian

nomads merely coarse? No; these finds are kindred to art, and one can envy the clarity of conception with the ancients. They incarnated symbols that meant to them so much, and created well-defined, distinct, for manifold artistic forms.

It is in the mysterious cobweb of the Bronze period that we have to look round. Every day brings with it new conclusions. We can discern a whole pageant of peoples. Beyond the shining, gold-clad Byzantines we see the motley crowds of Finno-Turks pass by. Deeper still in time majestically come the gorgeous Aryans. Still deeper, there are only the extinguished bonfires of unknown wanderers; these are numberless.

It is the gifts which all of these have left for us that are nowadays building up the Neo-nationalism. The younger generations will heed it and will become strong and sane through it. If the blunted modern nationalism of art is to be turned into a bewitching neo-nationalism, the foundation stone of the latter will be the great ancient



Boyards in Summer in "Snegourochka." By N. Roerich.

world in its genuine conceptions of truth and beauty. This truth and beauty will find one day its equal in the great future.

The remotest annals of the Christian era are unable to convey the fascinations of the effaced cult of Nature. The so-called "animal" in everyday life, the "devilish" in merry making, the "unseemly" songs described by the chronicler of the ancient times in Russia, should not be swallowed wholesale as such: the chronicler was an ordained person, and a partial point of view was unavoidable in his case. Church did not bring art with it: it only rested its foundation upon it; and, although it created some new forms, it crushed the other, equally beautiful, ones.

All the certainty of assertion ends for us with the Scandinavian period. What remains of the ages that preceded it gives us but approximate indications. We can only see that objects of beauty were necessary in people's life; but all actuality as to the exactness of centuries in speaking of the details of home life escapes our searchlights.

The darkling depths of the Bronze and Brass periods defy us, especially if we try to hold on to the Russian soil. Yet, such countries as Greece and Phoenicia were bound to have made an immense impression on the surrounding populations. Of course, the transitory moments of history must have effaced the importance of ornamental art even then, as it also happened in Russia at the period of the internal feuds. The unskilful use of a new treasure such as metal must have pushed aside, at the time, real artistic taste. But the dark periods of iron, bronze and brass lasted very long, and we cannot expect any clarity from our researches there.

In the direction of ornaments the creative spirit of the ancients has been working unfailingly. The love for symbolical design was enveloping humanity like a safe-guarding net: and a modern uncultured woman of the tribes Mordva or Cheremissy (in the East of Russia) has no conception of the value of art which has reached her through ages and which she possesses in her ornaments.

(To be continued.)

# THE RUSSIAN BALLET

By FRANCES R. GRANT

TO Europe, Russia of yesteryear was an elusive mystery. Great, dark, colorful, it seemed a constant enigma. Behind its boundaries, Europe sensed a constant chaos—but it was a chaos of reason, such as precedes the rising of a curtain.

And the curtain rose.

It was in 1909 that Paris was aroused to sudden attention by a spectacle of iridescent splendor. A band of ardent Russians, bringing with them the secrets of a new art, colorful, gorgeous, had appeared at the Théâtre du Châtelet. From then on the world knew the brilliance that was the Russian Ballet's.

Over the Théâtre du Châtelet, there had come a resplendent change. The season before it had sheltered "The Adventures of Gavroche." And despite its obviousness, Parisian crowds delighted in it. Then appeared this inspired troupe from Muscovy. With a zeal incalculable the interior of the playhouse was transformed; enthusiasm worked its miracle over everything. And when the season of the Diaghileff Russian Ballet began, even Paris the *blasé* sat bewildered before the gorgeousness of "Prince Igor," the splendor of "Armide," the charm of "Chopiniana" and the abandon of the "Bacchanale."

But the opalesque brilliance of the Diaghileff ballet had not been created in a day, or even in a season. Behind it lay a venerable tradition and its background was interwoven in the history of Russia.

Dance is an inseparable part of the Russian character. It is as definitely entwined into the life of the nation as is music and is as important a part of the

people's self-expression. History tells us that the art of ballet was introduced into Russia as early as the reign of Czar Alexis Mihailovitch. Stirred by a desire to bring the ballet to his country, Alexis is said to have dispatched his aide-de-camp Col. Van Staden to the western countries to order a troupe of dancers for his palace. A further record has it that in 1673-74 a group of German and Italian dancers came to Alexis' capital and diverted the court with performances of "Orpheus and Eurydice" and other performances.

The actual installation of the ballet as part of the official educational system, however, can be traced to the reign of the Empress Anna Ivanovna, who opened the Imperial Ballet School in the Royal Palace in 1737. The French ballet master, Landet, was engaged to take charge of the work and with the assistance of a Neapolitan composer and musical director, the school was initiated. Since that date the Imperial Russian Ballet School has continued its undisturbed course. Supported by the court, the choice of Europe's ballet masters and teachers were summoned to the faculty at princely cost and the art of ballet there kept abreast with the highest standards. France, Italy and Scandinavia contributed its teachers to the school, and the leadership of the faculty passed among men whose names were to be conjured with in the contemporary progress of the ballet.

In the furtherance of their training, the pupils of the school were inspired by the appearances at the Imperial Ballet of the leading dancers of the world. For their illumination the grow-



Anna Pavlova.

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ing generation of Russian dancers had the privilege of seeing such dancers as Fanny Elssler, Carlotta Grisi, Cerrito, Grimaldi and other representatives of that halcyon decade of ballet dance on the Imperial stage. Nor did the Imperial Ballet School have to look long beyond its own lists in emulation of others; it flourished apace and soon its own roster was illumined by famous names. Under the leadership of Marius Petipa, who assumed the head of the ballet in the middle of the nineteenth century, the personnel of the school reflected such names as Mouravieva, Bogdanova, Nikitina, Kchechinskaja, Stoukolkin, Kchesinsky, Gerdt Loukjanoff, and better known to America, Karsavina, Pavlowa, the Fokines, Bolm, Mordkin and Nijinsky.

It would be well to glance more closely at a system which produced such a wealth of artists of transcendent quality. The Imperial Ballet School had built up a stalwart curriculum, the completion of which might well insure and test the student's ability. Each season, some twenty-three students were chosen to enter its course out of the several hundreds who annually made application. Beginning at the age of ten or thereabouts, the neophyte would devote some eight years of his life to the training, and under the tutelage and supervision of the school, obtained not only his training in the technique of his art, but a correlative education and culture which could but serve to advance his artistic accomplishments. Thus, the Imperial Ballet School provided its graduate with a knowledge of the dance, but gave him as well a profound insight into the traditions of the cultured world.

The system, by its very thoroughness in training the students to an acute

artistic judgment, provided them with a weapon. Keenly subtle to the possibilities of their own art, they turned the weapon inwardly to probe the limitations of the contemporary ballet.

Those who have followed the history of the ballet know that in the nineteenth century, its decadence seemed imminent; interest in it seemed destined to languish. Between the conceits of the French school and the manifold and grotesque acrobatics of the Italian school, it seemed hopelessly enmeshed and its freedom forever throttled. In Russia, under the leadership of Petipa, and of necessity infused with foreign influence, it assumed the form of great and bedizened spectacles, weighted down with innumerable conventions.

It was at the end of the nineteenth century, even as early as 1890, that the younger artists, products of the training of the Imperial Russian Ballet School, began to comprehend the irksome yoke under which the ballet was stagnating. Hoping to liberate it from its rigid traditions, they formed a circle of young artists all infused with a faith in the future of the ballet, yet still uncertain of the path to follow.

At this time, Isidore Duncan, who too had been filled with the inspiration to rid the art of dance forever of its imprisoning rules and who had reverted to the Greeks and the Classic Dance for her inspirations, began the tour of Europe. She reached Russia about 1907, and at the invitation of this group of younger dancers, gave an exhibition of her work.

Enthused still further by her art, the band of the faithful in Russia began their labors for the liberation of the ballet. In their vanguard stood Serge Diaghileff, who although not a dancer himself, was a writer and connoisseur,





*Photo by Maurice Goldberg*

**Adolf Bolm.**



**Waslav Nijinsky in "Le Spectre de la Rose." Serge de  
Diaghileff's Ballet Russe.**

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who was heartiest in his desire to acquaint the rest of the world with the billiance of Russian artistic traditions. A graduate of the Petrograd Conservatory of Music, Diaghileff had for long been the editor of the art monthly, *The World of Art*. In 1906, desirous of introducing Russian paintings to Europe, he had gone to Paris, rented an art gallery, and therein exhibited to the astonished Parisians the magnificent works of his compatriots. The following year, Diaghileff again went back to Paris, this time presenting some of Russia's musicians in concert and giving examples of his country's musical equipment. It was natural that the circle of dancers should turn to him for leadership.

In the matter of artistry there stood at the head of this band, Michel Fokine, to whose vision and genius much of the brilliant conception of the present-day Russian ballet is due. Fokine, infused with the ideals of a new ballet, had enlisted the finest musicians of Russia as well as her painters in the cause of his creations. With such men as Stravinsky, Strauss, Ravell and others he talked over his ideas of what the chorographic art should become, and, aided by such grandiose talents as Bakst, Roerich, Benois, Seroff, he proceeded to create that magnificent art which was to astonish Europe and America. No longer were the deadening conventions which had prevailed in costume, chorography, and music, to stultify this art. Alive with the new freedom, artists, musicians and dancers combined zealously with Fokine in consummating his visions.

Immediately, however, an inimical bombardment assailed the liberated ballet. Stars of the old régime, eagerly awaiting their pensions and languidly satisfied with their past triumphs, re-

fused to join its ranks; old ballet masters; relatives of composers to whose works Fokine sought to provide chorographic settings; all joined the line of the reactionaries in attacking the Diaghileff group, which had in the face of such concentrated opposition, to delay its illuminating début.

In the meantime, however, Adolph Bolm, one of the younger cynosures and lights of the ballet, having graduated from the Imperial Ballet School with honors, had determined for a while to feast himself with the arts of the rest of Europe. Through Austria, Russia, France, Italy and Germany he traveled, absorbing himself in the treasures of Europe. The journey left him with one overwhelming impression: the utter ignorance of the rest of Europe of Russia's cultural accomplishments. Immediately upon his return to Russia, although but twenty-one, he organized a company of some twenty-eight dancers, including Pavlowa, who in this company made her first appearance outside of Russia, and set out on a month's *tournee*. Traveling through parts of Russia, Finland, Sweden and Germany, the company met with constant and stupendous successes. It was this tour that inspired Diaghileff to undertake his trip to Paris, and in 1909 in the French capital, the world first became acquainted with that art, vital, lucent, which had been conceived by Russian genius.

To America there came echoes of the triumphal tours of these dancers who were reaping honors in Paris and London. But beyond the encomiums and paeans which reached her through the press, this country remained unacquainted for many years with the artists.

The first initiation into this art of Russia came in 1909. Anna Pavlowa



**Michel Fokine and Mme. Fokina.**

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and Mikail Mordkin were engaged to appear in the Metropolitan Opera House, and in the spring of that year they made their first appearance in "Coppelia." The opalesque art of these two met instant approval and the Pavlowa-Mordkin visit was received with acclaim both in 1909 and the following seasons when the two repeated their visits to these shores.

The success of the Russian ballet abroad, and the anticipation which it had aroused here, did not fail to rouse many of the lesser lights to imitation. Hence the cause of Russian art was somewhat dulled in America by the appearance here of various collections of dancers, who, styling themselves as Russian Ballets, paraded a somewhat hybrid art before the public. The vaudeville stage, the musical comedy theaters and other centers presented to their audiences a conglomeration of ballet numbers by dancers who presented themselves as authentic Russian dancers, but whose tradition had been acquired far from the Imperial Ballet School and some far from Russia.

Memory of this somewhat ill-odored period of quasi-Russian art was immediately wiped out, however, on the arrival to this country of the Diaghileff forces themselves. And it was on January 17, 1916, that the Russian Imperial Ballet gave its first performance in America. That evening in the Century Theater, America beheld the plastic fantasies of "L'Oiseau de Feu" of Stravinsky, "Scheherazade" of Rimsky-Korsakoff, "Princesse Enchantée" of Tchaikovsky and Rimsky-Korsakoff's "Soleil de Nuit." And the following morning the critics acquainted the waiting world with descriptions of the luminant new art; of the pregnant subtleties of the settings; of the redoubtable chorographic genius of Fo-

kine, and of the powerful dancing of Bolm, Massine, Macklezowa and the rest of the ensemble.

Followed a series of performances in New York, which brought forth most of the entrancing conceptions that had entranced Paris, "Cleopatre," "Spectre de la Rose," "Petrouchka," "Narcisse," "Après Midi d'Un Faune," "Les Sylphides," "Prince Igor" and "Sadko," which had its world's début here. In addition to its New York performances the Diaghileff Ballet traveled through New England and the Middle West, leaving in its wake audiences astonished and entranced, but convinced of the beauties of this exotic and revelant medium.

The following year the ballet returned to America again, and with similarly brilliant performances renewed again its triumphs. It was during this second season, that of 1916-17, that the first alliance of Russian and American art was sealed in the presentation of "Til Eulenspiegel" for which Robert Edmond Jones, the American painter, provided the scenic background.

It is the Ballet Intime of Bolm that has carried the torch of the Russian ballet throughout the country. Through its work the people have been awakened further not only to the beauties of the Russian art, but have perceived how that art may be wedded to American conceptions. With this ballet, composed almost entirely of Americans, and utilizing the works of Americans in costumes and setting and music, Bolm has wrought an art of more intimate and delicate suggestion. In a manner, the Ballet Intime has gone a step beyond the Russian Ballet; from the spectacular and brilliant, it has advanced to the more subtle. Whereas the pictorial was the great preoccupa-

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tion of the former ballet; the more intimate art weds itself to psychology and poetry and a more suggestive humor, satire and philosophy have stolen into the plastics of the dance.

At the same time interest in the ballet and in the brilliant theatrical effects which characterized it have so correspondingly increased that two years ago Michel Fokine, the original genius of the Russian Ballet, and Mme. Fokina, were invited to this country by a leading producer. Here Mr. Fokine has staged "Aphrodite" and several other glittering spectacular dramas. With Mme. Fokina, herself one of the leading dancers of the Diaghileff forces, Fokine has also toured America in dance recitals.

Similarly other ballet movements have begun in this country. The latest of these is the inauguration of what has been called a National American Ballet. The movement was begun last February with a meeting at Town Hall, under the leadership of Mme. Lubovska, an American dancer.

The movement, which is being assisted by prominent persons in the artistic and society world, purports to initiate a school for the training of American ballet dancers. The courses, according to present plans, are to be held in the summer, and are to extend for six seasons for the neophyte. The training of the novice is to begin at the age of ten and no pupil will be permitted to enlist in professional work before she is sixteen. From these plans it would seem that the American movement had looked towards Petrograd of yesterday for inspiration and ideas. The movement has numerous possibilities and bears promise of distinct interest.

Another similar activity is that begun in Seattle this season by Nellie Cornish,

the Cornish School. There amid inspiring surroundings, Miss Cornish is attempting to build up a school of the theater, a movement which this season had further impetus in the presence of Adolph Bolm, Maurice Brown and others there who gave master classes. It is the first time Mr. Bolm has taught outside of New York, and it is indicative of the new spirit and understanding of ballet that its beauties are being appreciated and felt throughout the country.

Certain it is that a greater understanding of the ballet has permeated the country and this feeling undoubtedly had its beginning in the visit of the redoubtable Diaghileff forces. Since their visit a change has come over the arts of this country; a new force; a greater virility has been reflected in their creation. The art of the Russians, which eschewed pallidity, which embraced the force of color and the fire of freedom, has spread its gospel. Here in America, where our ideas of the dance are not influenced by folk expression and where the traditions of ballet have not been handed down from the creations of a national youth, the Russian art has found fertile soil. And yet the ballet of America is not the ballet of Russia; nor are the arts of America those of Russia. To the freedom taught us by that troupe of the faithful we are learning to add a new spirit, one reflective of this land; upon that foundation, we must continue to build a new art revelant of the soul of America.

Again the Diaghileff forces traveled across the country, and although success attended their trip constantly, the tremendous costs of a trans-continental tour forced them to abandon their American visits. Since their return to Europe they have continued their successes in Paris, Italy and London.



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With the two seasons here, however, the flashing successes of the ballet had left their mark upon this country's art. There is no question but that the Diaghileff performances brought to American creation a vitalizing force, one which has given to our art a greater resplendence. The unity of chorography, music and painting, wedded so ideally in the ballet, impressed itself upon all three branches of our native culture and has infused the works of our artists with a more virile force. Especially can this be noted in the theatrical arts of this country, which have reflected greater luminance since the Ballet's visit.

Following the departure of the Imperial artists for Europe, the cause of ballet in America was kindled by new forces.

It had happened that Adolph Bolm, one of the leaders of the Diaghileff band, through an accident, had been prevented from returning to Europe with the rest of his fellow-artists. The declaration of war which followed shortly then kept him here.

In 1917, Mr. Bolm organized his Ballet Intime. This, made up of American artists, sought to perpetuate the traditions of the Russian art, and at the same time aimed to utilize American material, not only in its personnel, but in the music and settings. At the same time, the Winter Garden and other theaters of America, realizing the force of the new art, invited Mr. Bolm to stage several chorographic scenes.

The following season a momentous instance of the effect of the Russian ballet was offered in the invitation given to Bolm to stage the "Coq d'Or" of Rimsky-Korsakoff on the stage of the Metropolitan Opera House. The success of the ballet was instantaneous—one of the really captivating

successes of the Metropolitan repertoire. Bolm had taken his dancers from the Metropolitan and among them were many American dancers. Into them he had almost uncannily infused the spirit of the work and the chorography of Fokine was revived resplendently.

Together with "Coq d'Or," the following season Mr. Bolm was asked to stage "Petrouchka," again meeting with similar success.

Possibly the finest example of this close-knit of the American and Russian mediums of expression came the following year, with the performances in Chicago and New York of "The Birthday of the Infanta," by John Alden Carpenter, and presented by the Chicago Opera Company. To the work, certainly the most scintillant yet written by the well-known American composer, and with the cooperation of Mr. Jones, who had previously revealed his understanding of the Russian spirit, Mr. Bolm set a fantastic and inimitable chorography based upon the delightful Wilde story. The performance revealed that a company recruited entirely from Americans, might carry on the traditions of the Diaghileff ballet, and at the same time advance a step further in chorographic subtleties. The work brought to Mr. Bolm further triumph; it indicated that to him had fallen the mantle of leader of *maitres de ballets*.

In his Ballet Intime, Mr. Bolm made an epochal performance from "The White Peacock" of Griffes. In the work of this most-gifted of Americans, now unfortunately gone from us too soon, Mr. Bolm perceived splendid descriptive beauties, and to this, his ballet of the "White Peacock" gave evidence.

*New York City.*

# NATIONALISM IN RUSSIAN MUSIC

By DR. ALEXIS KALL

WITHIN the last few months here in America, I have read scores of articles treating the same subject of the possibilities and necessity of creating a national musical art in America. Is a great country entitled and expected to have her *national* music that would be representative of her national ideas and ideals and not only a sum of separate individual talents each one reflecting a single individuality? Is a young country able to create such a national art without decades and centuries spent in preparatory work of self-concentration and gradual assertion of national peculiarities and ideas, like we see it, for instance, in Italy, Germany and France?

How does nationalism express itself in music? What are its sources and ways of expression? Instead of answering these questions in the usual way of abstract and speculative reasoning I will try to contribute to the solution of this moot point in a practical, concrete, purely historical way. I shall speak of the nationalism of music of my country—poor, devastated, godforsaken Russia. At the present time she is downtrodden, stricken by famine and epidemics, torn asunder by political dissensions and fanatical doctrinism, but in her past, in her short past, being herself like America a young country, she has created a national art of such beauty and so intensely typical of her national soul that it cannot be found perhaps in any other country of the world.

As a matter of fact national Russian music as a cultured product of conscious art (and not unconsciously in the folk song) did not practically exist

until Glinka's first national opera (1836). Since then the national elements in Russian music gradually first condense, then crystallize themselves and after a short period of some two scores of years in the eighties and nineties, we feel, they have expressed themselves in all species of musical creative art in the greatest imaginable purity, intensity and beauty. The climax is reached, and since then we can watch in Russian music the decline in interest for national tendencies. The Russian national soul has found its adequate expression in music, everything here was said and emphatically repeated; and new ideas of broader expansion have substituted themselves and with them new goals and new tendencies. And so, within the short limits of much less than a century in a country where the art of music did not practically exist—a national school of music has been founded, had time to create works of undying beauty and worldwide importance, to reach its climax and to die gradually in giving place to other broader and more modern tendencies and aims. All that in less than a century. Is this not an instructive and encouraging example for a young country like America!

Everything that is national in the wide meaning of this word, everything that reflects the pulsation of a great, collective heart, that of the nation, may be a source of national art. National history, national legends, epics, folk songs, folk lore, religion may give the right spark to set into sacred fire the creative imagination of an artist, who wants to reflect in his art instead of his own insignificant indi-

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viduality, this great one of a collective soul—a nation.

For the composer this spark is given primarily by the folk song. I emphasize: folk song, not popular song. Popular song is mostly a product of civilization (very often a wrong one), it is mostly "low-brow." Folk song is a sacred thing. It is plain, naive, unsophisticated, but it reflects a great collective heart of the people. If it is, for instance, a cradle song—any mother of the great nation may sing it as her own. If it is a love song, any loving heart may be moved by it. But real folk songs are seldom popular. In Russia we know wonderful folk songs, known and sung only in one little out-of-the-way hamlet and totally unknown in the neighborhood. Some of those songs were discovered by a lucky chance by some collectioneer of folk songs and so made known to some great Russian composer, who used them in his composition.

How many of such rare, unknown gems have been gathered, for instance, by Rimsky-Korsakov in his folk song collections and used later on in his operas! Often such a real folk song is brought by a peasant from a remote village of Russia recruited for the military service, and made known to his fellow-soldiers of the regiment. Sung by them it is deprived of its natural flavour, adapted to their quasi-civilized notions of music and becomes a degenerated popular soldier song. Other songs are in the same way brought into the factories and become popular workmen's songs; others too—bad popular dancing tunes. The real folk-song must be collected and written down before it comes into contact with civilization and loses its purity and natural flavour. In America, for instance, with the rapid growth of con-

ventional civilization the situation is more dangerous than anywhere else. Civilization is crawling steadily into most remote Indian reservations and the great movement of collecting this invaluable source of inspiration for national music—I mean the Indian songs,—this move so valiantly started by Arthur Farwell (the "Wa-Wan" movement), Charles Wakefield Cadman and others may be very soon frustrated by the intrusion of civilization or quasi-civilization.

This opinion, I confess, may be subject to heated argument, but I firmly believe that the progress of civilization among the people being of the greatest value for the furthering of all kinds of manual arts and even for the development of musical taste, has the most harmful and even killing effect on the folk song. The latter being a great and primordial power, like an element, is primary to any culture and civilization. Being influenced by it, it becomes weakened and decoloured; if, on the contrary, the folk song influences art, as the greatest product of culture, it becomes for it a source of great inspiration, gives to it a tremendous invigorating power and creates a great and truly national art.

Considering the tremendous area occupied by Russia, the Russian folk songs in their essential features present astonishingly few varieties. We can certainly discern between the songs of the north and those of the south, where (especially in Ukraina) we find more lively and cheerful melodies, but generally in the whole area, occupied by the endless plains of European Russia and of Siberia, Russian songs are sad, dreamy, rather monotonous. Sometimes, in the middle there are sudden outbursts of buoyant gaiety, but of a short duration and of a rather

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unhealthy nature, and the sad melody of the beginning resumed seems still more melancholy and hopeless. It is a natural expression of Slavonic dreamy and melancholy national character. It could not be otherwise, in a country where summer is short and winter long and rough, where sunshine is a rare guest and rain and snow are pouring almost incessantly, where people have been always persecuted and taught humility first by the Tartars, then by the Moscow Czars, later by St. Petersburg Emperors, by the church, and by the jails or penal prisons of Siberia.

Humility and sadness! That is what Russian people have been taught for centuries and what they have expressed in their folk songs, with all their privations, sorrows, and pains.

So there is no wonder that more than seventy-five per cent of Russian folk songs are in minor. To be more precise, it is not a real modern minor, but usually some ancient Greek Church key, mostly Hypodorian or Locrian. That accounts for the strange termination of real Russian folk songs, in a fourth below the note that would be the tonic, if the key would be reckoned as a modern minor. In the well-known song of the Volga Boatman, for instance, which is supposedly written in G minor, every phrase is terminated in D.

In metrical respect, remarkable is the freedom with which the accents in words and in verses can be moved. The same word can be used (as it was in antique metric), with different accents. The word "Louchina," for instance, can be used as "Louchína," "Loúchina," and "Louchiná." And the singers of the people understand it with perfect skill, to bring the logical accent in accord with the metrical accent.

From a rhythmical point of view, it is to be noted that Russian folk songs

present very often a strange, unsymmetrical structure: a combination of even and uneven rhythms ( $5/4$ ,  $7/8$ ,  $9/8$  and even  $11/8$ ).

In harmonic respect, except a few very ancient songs, that are sung in unison, the greater part of songs of central and northern Russia, are sung in a peculiar free and polyphonic manner, the leader ("zapievála") singing the main melody, the chorus "or company" (in Russian, "artiel") joining in, and each group of singers developing the same melody, according to their individual taste. In Russia, while listening to such performances of folk songs, I always wondered how it was possible that common peasants, plain, uneducated people, could develop such a fine, polyphonic taste that is usually a symptom of a great musical refinement and culture.

A Russian folk song performed in that way, sounds like a real "fugato," and we feel that it is enough for an educated composer just to slightly retouch it, and it will turn into a regular fugue. So is, for instance, the folk song "V buriu, vo grosu" ("The Storm Burst Out") in the first act of Glinka's "Life of the Czar": being quite Russian in character, it sounds like a regular fugue by Bach.

Not until Glinka did the Russian folk song enter the realm of art-music.

In Russia, at the close of the eighteenth and in the first quarter of the nineteenth century, the prevailing interest in music was chiefly confined to foreign importations. Italian opera and Italian composers reigned supreme on the operatic stage, and the first Russian composers who wrote music on Russian libretti, while using some folk songs, strived to adapt them to the foreign forms, to make regular Italian arias or "ensembles" out of them and

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so totally disfigured them and deprived them of their national flavor. So was Volkoff, whose opera, "Taniousha," is credited with being the earliest work having in any sense a Russian character; Fomin, for one of whose works Catherine the Great, herself, supplied the libretto, or Verstovsky, the composer of an opera which attained considerable popularity, "The Tomb of Ascol." "

The same conditions prevailed in the realm of songs. It was the epoch of sentimental or "lacrymous" songs (as they used to be called in Russia), and an amazing quantity of such songs were created in the first part of the nineteenth century by composers, who, at that time, were very popular: like Titov, Aliabyev, Gurilev, Varlamov and others. Some of these songs like, for instance, Aliabyev's "Nightingale," or Varlamov's "Red Sarafan," attained a world-wide popularity and even up to now are wrongly considered abroad as *real* Russian songs. In reality they contain only a Russian theme, forcibly pressed into the foreign forms of a German song or a French "Romance."

It was the genius of Michael Ivanovich Glinka (1803-1857), who first understood how impossible and humiliating for the national pride of Russia were these conditions and who first strived, and succeeded, to make the treasury of national song the fount of national music.

Born and educated at the village of Novospasskoi, in the very heart of Russia, in the government of Smolensk, he, from his childhood, had embraced opportunities to hear plenty of folk songs, and this timely assimilation of the folk song style was the cause of the germination of his adult passion for the national idea.

At the age of twenty-seven, feeling

how insufficient was the musical education of an amateur that he received in St. Petersburg, he went to Italy to study music and during the three years spent there in continuous learning and self-concentration, he was incessantly haunted by the idea of solving the problem of nationalism in Russian music and creating an opera that would be Russian, not only by virtue of its Russian subject but its musical substance.

Just in Italy, surrounded by a foreign atmosphere and suffering from a great longing for his country, he understood how thoroughly Russian was his heart and it was there that the idea of a Russian national school of music was generated. It was like in Gogol's case, who also in Italy conceived the idea of the most "Russian" novel ever written: "The Dead Souls."

Having come back to St. Petersburg, he enthusiastically took to the subject proposed to him by the great Russian poet, Joukovsky, treating the heroic and patriotic deed of a Russian peasant, Ivan Susanin, a subject presenting great potentialities as to national color, both dramatic and musical. The opera was written in comparatively a very short time and was accepted by the management of the Imperial Opera, and so, in 1836, the first Russian national opera, "The Life of the Czar," saw the footlights of the stage.

It cannot certainly be expected that Glinka could at once get rid of the consequences of his sojourn in Italy: there are in the "Life of the Czar" a great many Italian arias (both in melody and in style); there are also Russian themes that are treated in Italian style, but there are enough of real Russian folk songs arranged with a wonderful skill in a manner that all peculiarities of Russian folk songs are



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thoroughly preserved in melodic, rhythmic and harmonic respect.

Glinka's second opera, "Russlan and Ludmilla" (1842), presents a much greater achievement from the point of view of purity of national style. Being rather a failure from a dramatic point of view, owing to its impossibly fantastic libretto, this "concert opera," as it is often dubbed in Russia, presents such a great amount of wonderful music, truly Russian in its conception and spirit that through the whole further course of the history of Russian music, even up to now (in Stravinsky's ballets) it has not ceased to be a source of inspiration and learning for the Russian composers. But for its epoch it was too great a revelation; but very few could understand its tremendous value, and the opera was received only half-heartedly. Hurt by this lack of appreciation, Glinka left Russia for Paris and Spain, where he spent several years.

In Glinka's operas, we find beautiful musical characteristics of several greater and smaller nations, spread over the waste area that was occupied by the former Russian empire. There are Caucasian dances and a ballad of a Finn in "Russlan and Ludmilla" and there is a whole Polish act in the "Life of the Czar."

In the last years of his life Glinka was going to devote himself to Russian church music. Here also he wished to create new ways of expression, but a premature death (1857) frustrated his plans.

The problem of nationalism in Russian music was solved by Glinka for almost all species of musical art. His successors, first Dargomijsky, then "the Invincible Band" of the "great five:" Balakireb, Borodin, Moussorgsky, Cui and Rimsky-Korsakov, could only con-

tinue Glinka's life-work adding new important features to the ways of musical expression of nationalism that were already found by Glinka. His ideas continued to be propagated with ever increasing refinement and ever broader expansion, and it was in Rimsky-Korsakov's last operas (especially in his "legend of the invisible City of Kitej") that they reached the climax of refined mastership and almost mystical beauty.

The ways of nationalism began to grow too narrow for Russian composers. Even Rimsky-Korsakov, had he lived longer, would probably turn from a nationalistic idiom to a broader, all-human, musical language. I remember my last talk with him a short time before his death, when he was talking of his plans of a new fantastic opera, an "opera-symphony" as he called it, that would be no more "Russian," but would treat as subject the life of prehistoric humanity.

The younger generation of Russian composers did not care to continue to walk in the path of nationalism: Glazounov growing more and more cosmopolitan, Rachmaninoff—a typical individualist, Scriabin having strived to express in music abstract theosophical and mystical tendencies and only Stravinsky incidentally expressing his ideas in Russian musical idiom.

Nationalism in Russian music has given way to the expression of broader, cosmopolitan, all-human and even cosmic ideas, but in its time it was of tremendous value for the generation of a Russian national school of music that we, Russians, at present time, "in days of doubt, in days of dreary musings on our country's fate" consider as one of our most precious and cherished national treasures.

*Los Angeles, California.*

# RUSSIAN LITERATURE—GENERAL CHARACTERISTICS

By ALEXANDER KAUN

(Department of Slavic Languages and Literatures, University of California)

IN LITERATURE the national mind of Russia has expressed itself more successfully, more intensely, more quint-essentially, than in any other art. The notable achievements of Russian music, painting, plastic arts, are but partial when compared with the universal triumph of Russian letters. The suppressed, pent-up national energy has sought an outlet chiefly in literature, which voiced the sentiments, aspirations, sufferings, hopes of the silent millions. Russian literature gives expression to the vastness of the country which stretches from the Pacific to the Baltic and from the Arctic to the borders of China and Persia. It gives expression to the complexity of a nation consisting of sixty-five races with more than one hundred tongues, and yet possessing the harmony of a many-voiced organ in its basic tones and motives. It is *the* voice of Russia.

It is difficult to discuss this subject without employing superlatives, for Russian literature contains the elements of the heroic and of the wonderful. What other epithet but "wonderful" may be applied to a literature which produces within one generation such a constellation of writers as Pushkin, Lermontov, Gogol, Turgenev, Dostoyevsky, Tolstoy, and lesser lights? Of its heroic element we shall speak later; the feeling of wonder at Russian literature is enhanced, when we consider that this shower of great artists poured with an overwhelming suddenness upon an audience practically unprepared. Before 1820 Russia could scarcely boast of a single literary work

deserving to be called national or original.

This statement needs qualifying, to avoid the impression of modern Russian literature emerging out of a vacuum. To be sure, one must remember the inexhaustible treasury of folk-lore songs and fairy-tales, particularly the *Byliny*, the heroic sagas chanted by illiterate bards from generation to generation, in certain parts of Russia to this day. But when it comes to written literature, one finds only a single secular masterpiece preserved towards the advent of Pushkin, "The Lay of Prince Igor."<sup>1</sup> This epic was composed probably by a contemporary of the battle between the Russian prince and the savage Polovtsy, in 1185. By its vividness, forcefulness, serene emotionalism, the epic ranks with the "Song of Nibelung" and with the "Song of Roland." Curiously enough, the poem contains not a single reference to the Church or to Christian precepts, but it abounds in Pagan similes, names of idols, and anthropomorphic descriptions of nature. In the introduction the singer mentions with reverence the great bard, Bayan, who evidently presented a whole category of composers. Yet nothing has been preserved of such works either antedating or succeeding the "Lay of Igor." Byzantine Christianity, to which Russia was converted by Prince Vladimir in 988, consistently persecuted every manifestation of "heathenism," whether it were in the form of ceremony, dance, or song, or instru-

<sup>1</sup> Put to music by Borodin. Nicholas Roerich painted the designs for this opera. This is characteristic of the cooperative spirit noticeable in Russia among the arts.

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mental music. Until the time of Peter the Great the written word was ecclesiastic in form and substance. Of this literature the "Chronicle of Nestor," a history of Russia brought down to the eleventh century, stands out unparalleled in beauty of style, epic calm of the narrative, and lofty sentiment, though the work is obviously theological by authorship and in spirit.

From the second half of the seventeenth century until the early part of the nineteenth, Russian literature (and not only literature) went through a gradual process of adaptation to Western ways. Already under Tsar Alexis, the father of Peter, there began to appear translations and compilations of foreign romances. The breaking up of patriarchal, ecclesiastic Russia, became evident at this time also from the fact that a theatre was established for the entertainment of the Orthodox Tsar! The westernizing process was violently accelerated by Peter the Great, who was impatient with slow evolution, and "spurred Russia on her haunches," in the words of Pushkin. The revolutionary activity of this crowned Maximalist laid its stamp on every phase of Russia's life, on customs and costumes, institutions and classes, attitudes and beliefs. As most of his reforms bore the label of "made to order," so also the arts under him and his successors lacked spontaneity and naturalness. Throughout the eighteenth century Russian literature wore the clumsy garb of pseudo-Classicism, endeavoring to practice the tenets of Boileau, and to emulate Corneille, Molière, and Racine. Though there were many talents among these writers, as for example Lomonosov, Sumarokov, Derzhavin, they were blighted in the artificial atmosphere of a school whose pompous grandiloquence was particu-

larly out of place and tune amidst a society that was just learning how to walk, so to speak. Another reason for the ineffectuality of the literary efforts during this time lies in the fact that they were stamped with servility to the reigning monarch and the court, with a desire to please and flatter the powers that be.

Pseudo-Classicism was superseded at the close of the eighteenth century by a short reign of Sentimentalism, under the leadership of Karamzin (1766-1826). His lacrimose effusions were as alien to the native soil as had been the Gallicized Hellenism of his predecessors, but still Karamzin departed from the artificial Olympus and descended a step towards reality, *via* human tears and emotions. Moreover, Karamzin had the temerity to abandon the stilted Church-Slavic style, and began to employ the living Russian prose. What he did for prose, Zhukovsky (1783-1852) endeavored to do for poetry. He greatly simplified the language and the structure of the Russian verse, but he used this medium for themes un-Russian. Zhukovsky performed an important service for his country, by transmitting western Romanticism, by translating and adapting Schiller, Uhland, Herder, Byron, Thomas Moore, and others.

Thus we see that before the publication of Pushkin's "Russlan and Ludmilla"<sup>1</sup> in 1820, there had appeared in Russia no original, national written literature since the "Lay of Prince Igor," the twelfth century masterpiece. Alexander Pushkin (1799-1837) leaped out of the slumbering mind of the nation like Athena from the head of Zeus: in full armor. While at school he was graciously noticed by old Derzhavin, and was patronized by Karamzin and Zhukovsky, but the youth safely

<sup>1</sup> Put to opera music by Glinka.

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escaped the influences of these cor-  
pyhaei of the three literary movements  
that dominated Russia for a century.  
True, he paid his tribute in youthful  
poems to all these schools, while the  
spell of Romanticism lingered quite a  
long time on his lyre, tinging his verse  
with a Byronic hue. But the signifi-  
cance of Pushkin lies in his being the  
first Russian *national* poet of modern  
times. National in the same sense as  
Dante, Shakespeare, Cervantes, Goethe,  
Hugo, were national. "To be a Rus-  
sian, in the true sense of this word,  
means to be universal," was the dictum  
of the nationalist Dostoyevsky. Per-  
haps this criterion may be applied to all  
national art: Whatever is truly and  
genuinely expressive of its own soil and  
its inhabitants, must needs bear an  
all-human appeal. Pushkin was a na-  
tional poet not only because he made  
use of the fairy-tales told him by his old  
peasant nurse for a series of delightful  
folk poems; not only because he made  
the Russian landscape and his con-  
temporary society live in word-pic-  
tures, notably in his novel in verse,  
"Eugene Onyegin";<sup>1</sup> not only because  
he immortalized some historical per-  
sonages of Russia in his powerful drama,  
"Boris Godunov," and in his prose  
tale, the "Captain's Daughter"; not  
only because he perfected Russian prose  
and verse to such a degree that his pre-  
decessors appear to stutter in com-  
parison with him, while he has remained  
an ideal model for his numerous emu-  
lators to this day. Pushkin was a  
national poet because, in addition to  
his accomplishments just enumerated,  
he expressed the universality of the  
Russian mind, the catholicity of its

interests and strivings. This char-  
acteristic trait of Pushkin is common  
to all great Russian artists, which is to  
say—to all genuinely national Russian  
artists.

For the Russian mind is intrinsically  
universal. Geographically and his-  
torically the Great Plain has resembled  
an open palm outstretched to the uni-  
verse for contributions, a broad recep-  
tacle of ideas and creeds from the Norse  
and the Finns, from Western Europe,  
from Byzantium, from Asia. Russia  
has been overrun by many races, in-  
vaded by various armies, pervaded by  
multifarious civilizations, systems of  
thought, schools of art, religious move-  
ments. But this arch-borrower among  
nations has not been a mere imitator:  
the Russian mind has absorbed and  
assimilated the world-values, and has  
recreated and reproduced them in an  
intensified, universalized, synthesized  
form. Witness the Russian ballet, this  
synthesis of Egyptian, Greek, Persian,  
Caucasian, Italian, French, Slavonic  
dances. Or take another illustration—  
Slavophilism. Derived from the teach-  
ings of Schelling and Hegel, originally  
based on the doctrine of "master  
nations," this borrowed idea has in the  
main developed not along the lines of  
its sister-idea, blatant Pangermanism,  
but in the direction of universal brother-  
hood, illuminated by such exponents as  
Aksakov, Dostoyevsky, Vladimir Solo-  
vyov. Again, Russian Socialism, if we  
consider the *majority* of its adherents,  
refuses to remain within the Procrus-  
tean frame of petrified Marxism. To  
the careful observer it is still in the  
process of synthesizing the teachings of  
the Nazarene, of Nietzsche, and of the  
mouzhik's soil-philosophy.

We have given so much space to  
Pushkin in this short paper, for the  
reason that he was the tone-giver and

<sup>1</sup>Opera music by Tchaikovsky. Practically all of Pushkin's  
long poems were put to music. Among the composers who made  
considerable use of Pushkin we may mention, beside Glinka and  
Tchaikovsky, also Rubinstein, Dargomyzhsky, Musorgsky,  
Borodin, Napravnik, Rimsky-Korsakov. This list is far from  
exhaustive.

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exemplar for the galaxy of writers who became the glory of Russia, and all of whom were the poet's contemporaries, or at any rate were born during his life-time. In his footsteps followed Lermontov (1814-1841), who flashed through life like a radiant meteor, seeking to reconcile the irreconcilable (in his "Demon"),<sup>1</sup> singing of the pathos of youth and freedom (in "Mtsyri"),<sup>2</sup> analyzing the contemporary malady of pseudo-Romanticism *à la* Byron (in a "Hero of Our Time"). Followed Gogol (1809-1852), who developed to the utmost the realistic method which Pushkin had suggested not only in his prose, but even in his poetic works, and which became the dominating method in Russian literature, as the most suitable for the national temperament and mind. Abhorring sham and affectation Russian literature quite naturally adopted realism, profound realism, one which is concerned not with the reproduction of the reality visible to our physical eye, but which strives to fathom the complex reality of both our inner and external life, in which mental adventures and dramas, collisions of vague thoughts and of ineffable emotions, mystic yearnings and subconscious experiences, play at least as important a part as tangible actuality. The genius of Gogol was one-eyed, as it were. It could detect and unearth only the mean and commonplace in life, which it exposed with the descriptive power of Dante, and with the exhaustive thoroughness of the Dutch masters. Hence the characters of "Dead Souls" and the "Inspector General" are as convincing and as all-human as Iago or Sancho Panza or Tartuffe.

Turgenev (1818-1883), too, prided

<sup>1</sup> Put to opera music by Rubinstein.

<sup>2</sup> Put into a "symphonic poem" by Catoire, and also by Senilov. As in Pushkin's case, numerous poems of Lermontov were used by Russian composers, among them by Rachmaninov, Medtner, Cherepnin.

himself on being a disciple of Pushkin, and indeed, no Russian has approached Pushkin's musical speech as close as Turgenev, one of whose last "Poems in Prose" was dedicated to "the great, powerful, truthful, and free Russian speech." Turgenev's numerous works are pervaded with a certain rhythm which lends them all a musical unity, so that one may regard them in *ensemble* as a grandiose symphony, whose "main theme" is Russia, with "variations," such as peasant-Russia ("Notes of a Huntsman," or "A Sportsman's Sketches"), gentry-Russia ("Rudin," "A Nobleman's Nest," and elsewhere), "superfluous" Russia ("Rudin," "Diary of a Superfluous Man," "Hamlet of Shchigrov District," and elsewhere), Russia of Westerners and Slavophiles ("Smoke"), of Nihilists ("Fathers and Sons"), of youthful Narodniki who attempt in vain to merge with that sphinx—the people ("Virgin Soil"). Five decades of Russian public life, with their important currents of thought and social movements, are presented as if in a musical epic.

No one eulogized Pushkin more than that "cruel talent," Dostoyevsky (1821-1881). Yet there is a striking difference between the two artists. Pushkin is serene, rhythmic, proportional, Hellenic. Dostoyevsky is—chaos. His life and work bear the stamp of a continuous physical and mental torment. All his works display perennial conflict—between freedom and morality ("Crime and Punishment"), man and God ("Possessed"), individual and society ("Memoirs from a Dead House," "Possessed," and elsewhere), good and evil ("Brothers Karamazov," the "Idiot"), individualism and collectivism ("Possessed," "Notes from Underground"). Dostoyevsky himself, and his characters, sorely destitute



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of peace and harmony, are torn with inner contradictoriness, are tortured with perverse notions. With the clairvoyant power of an epileptic visionary, he penetrates the most hidden crevices of the human mind, and with a sadistic glee he chuckles over vivisectioning the inner Ego, and demonstrating its brutishness and morbidity. At the same time, and with equal convincingness, he reveals for us the eternally human, compassionate, and good, in the lowest outcasts of society, in criminals and prostitutes, in drunkards and degenerates. He succeeds in destroying the established lines of demarcation between good and evil, sanity and insanity, pity and cruelty, reality and hallucination, atheism and religious fanaticism. The one clear leading motive throughout the labyrinth of Dostoyevsky's world sounds the precept of forgiveness and compassion for those whom we are apt to condemn. Thus in the end the "cruel" artist, after turning us inside out and showing our own slumbering instincts and potential evil, forces us to refrain humbly from throwing stones at our fellow-beings.

To the same group and period belonged Grigorovich (1822-1899), who preceded even Turgenev in his peasant sketches and novels, in which he endeavored to force upon his countrymen the conviction that the serfs were "human," hence deserving equal treatment with the gentry. Goncharov (1812-1891), whose masterpiece, "Obломov," has made Oblomovism a generic epithet for the good-hearted, lackadaisical, will-less, and pathetically futile Russian noble. Ostrovsky (1823-1886), the first and for a long time the sole playwright, whose subject-matter consisted largely of the merchant class, with their quaint old-Russian ways and

customs, wilfulness and bovine obstinacy. Nekrasov (1821-1877), the poet of "national wrath," whose forceful verse was dedicated largely to the peasantry, their quotidian sorrows and joys, their perpetual tragedy as a class of serfs. It was Nekrasov who, as editor of a leading monthly, sheltered and encouraged the young military officer modestly signing his first sketches with the initials "L. T."

Leo Tolstoy (1828-1910) later in life jested that instead of becoming a general in the army, his original ambition, he achieved the rank of a general in literature. The youngest of that wonderful pleiade which actually is Russian literature, Tolstoy has not only outlived his confrères, but has outshone them in world fame and popularity. He, too, owed allegiance to Pushkin; "Anna Karenin" originated in his mind under the influence of one of Pushkin's prose tales. As an artist Tolstoy stood much closer to Pushkin than Dostoyevsky. In his "Cossacks," "War and Peace," "Anna Karenin," and other works, he resembles the great poet in the serene epic calm with which he unfolds the life and events of his individuals and masses. Tolstoy the artist has given us the Iliad and the Odyssey of nineteenth century Russia, gigantic panoramas of human actions and passions, all of them saturated with a luminous joy of life, almost Pagan in its intensity. But Tolstoy the moralist asserted that the only "hero" of interest to him was "truth," and that which appeared to him as truth urged him to battle continually the Pagan in him. Tolstoy the Christian renounced his works of art, and gave himself unreservedly to the practice of his preaching—simplification, self-perfection, non-resistance to evil, life according to the Gospel. One may doubt whether he

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succeeded in achieving perfection and harmony (his tragic flight from home on the eve of his death showed how poignantly conscious he was of contradictions and discrepancies in his own life), but to Russia and to the world the personality and career of the sage from Yasnaya Polyana will ever stand out as a great phenomenon in the history of human quests after truth. Though dead in body, Tolstoy continues to be considered by his countrymen as "the conscience of Russia."

With the "pleiade" terminates the period of the wonderful and the heroic in Russian literature, giving place to more "normal" achievements. The men we have been discussing were not only endowed with an enormous creative power and with the freshness and vigor of pioneers on a virgin soil; they also possessed the nobility of spirit common to the heroic *Intelligentsia*.<sup>1</sup> For one must remember that the history of modern Russian literature presents a continuous martyrology. Russian literature begins to be worthy of this name as soon as it breaks its servility to the Court, and strikes the note of opposition to the mighty of the earth, a note destined to be its distinguishing feature to this day. In 1790 Radishchev published his "Journey from St. Petersburg to Moscow," in which he described the terrible conditions of serfdom, and appealed to his fellow-noblemen "to bethink themselves." Catherine II, erstwhile friend of Voltaire and Diderot, had Radishchev sentenced to death for this crime, which sentence she commuted to life exile to Siberia. Though from the literary point of view Radishchev's

work was of the pre-Pushkin variety, written in a stilted style and after a foreign model (Sterne's "Sentimental Journey"), it struck the keynote of Russian literature, in its sentiment, authorship, and fate.

The sentiment of abolitionism, from the abolition of serfdom to the abolition of all fetters on the human personality—political, social, economic, or ethical, has been the *leit motif* of the Russian writers, of the "pleiade" as much as of their successors. It rang in the passionate pleas for the emancipation of the serfs, of Herzen, Turgenyev, and other "men of the Forties"; in Dostoyevsky's harangues against the tyranny of all bonds; in Tolstoy's criticism of the state of the church, and of other institutions; in the naïve vociferations of the Nihilists, during the eighteen-sixties; in the *Narodnik* literature which championed and idealized the peasant through the latter third of the past century; in the conscience-waking writings of Korolenko (born in 1853); in the stories and plays of Chekhov (1860-1904), which form on the whole a powerful plea for the abolition of pettiness and smugness from our life; in the works of Gorky (born in 1869), who chants hymns to Man (*chelovek*), free from conventions and blinders; in the harrowing analyses of Andreyev (1871-1919), which leave not one of our beliefs and accepted values unexamined, and spur our conscience and consciousness to abolish all sugar-coated half-truths, to doubt and question perpetually; even in the sensual novels of Artsibashev (born in 1878) one feels the passionate craving for the abolition of binding principles, of those high ideals which drove Russian youth to sacrifice their life and freedom. The sentiment of abolitionism pervading Russian literature has

<sup>1</sup> The term "*Intelligentsia*" has been considerably discussed in Russia and greatly abused abroad. In the way of an inclusive though not too concise definition, we may suggest that by *Intelligentsia* we understand those men and women who have struggled and sacrificed themselves for the welfare of the people, regardless of their personal, social and economic interests, and rather to the detriment of these.

## ART AND ARCHAEOLOGY

made it largely negative, critical, salutarily destructive, since abolition is the preparatory, purgative stage before the dawn of the constructive era, before the pursuance of the positive ideal—the perfect, free individual.

The authorship of the "Journey from St. Petersburg to Moscow" has also been characteristic of Russian literature. Radishchev was a noble, as were nearly all the writers and leaders of the Intelligentsia and of the revolutionary movements till the latter part of the nineteenth century. The men and women who belonged by birth to the privileged class, who possessed estates and serfs and high positions, and who fought for the abolition of these privileges, who sacrificed their comfort and freedom and often their life in an effort to undermine their well-being as a class, have permeated Russian literature and public activity with the spirit of unreserved altruism. This idealism naturally implied its concomitant, the fate of Radishchev, prison, exile, at times death, hence the road of Russian literature and of the Intelligentsia in general has been strewn with victims.

It is evident that a literature which, in the absence of other outlets, serves as the focus of public thought and opinion, and which, furthermore, is created by fervent altruists, cannot serve art for the sake of art. Until the end of the nineteenth century thinking and creative Russians, with very few exceptions, felt duty bound to devote all their faculties and accomplishments to the service of the people. Literature, in particular, bore the stamp of the "repentant noble," the landowner of a sensitive conscience, who felt obliged to atone for the sins of his fathers, and to repay his debt to the *narod*, the people. Yet though Russian literature was

pervaded with a "purpose," with a sermon, it never degenerated into didacticism. The writers could not, even if they wished, carry on open propaganda anent the burning issues of the day: The threatening red pencil of the bigoted censor dictated reserve and caution, Aesopian language and subtle symbolism, the replacement of the specific and precise by the general and infinite, of the local and transitory by the universal and everlasting. But the universality and permanent value of these writers is due, of course, not so much to the negative effect of the censor, as to their inherent aesthetic sense, to the intrinsically Russian quality of their genius.

Modern Russian literature, in a word, is distinguished by the same characteristics which we have indicated before, and which we may recapitulate as: Focus of the national genius; "Art for life's sake," yet not didacticism; abolitionism—the emancipation of the individual from all fetters; reserve, intensity, universalism, due in part to censorship conditions, but chiefly to the inherent qualities of the Russian mind. It is difficult to gauge the state of Russian letters to-day, while the country is going through severe trials and subversive upheavals: *Inter arma silent musae*. Yet from the scanty information which filters through from Russia one may conclude that even at present, amidst conditions of material misery and mental humiliation, the printed page and the stage continue to pledge the immortal power of the national mind. Russian literature has been, and will continue to be, let us hope, something more than an art: an all-human religion, an evangel, a pillar of fire in the gloomy reality.

Berkeley, California.



Dame Margaret Lloyd George (Mrs. Lloyd George).  
Paintings by Dorothy E. Vicaji, on exhibition at the Ehrlich Galleries. (See p. 93.)

Her Royal Highness, Queen Alexandra.  
(See p. 93.)

# NOTES FROM THE NEW YORK GALLERIES

By HELEN COMSTOCK

Contemporary art predominates in current exhibitions in New York, and there is an unusually comprehensive showing of oils, water colors and sculpture to represent the work of modern artists on both sides of the Atlantic.

## *George Luks at the Kraushaar Galleries*

George Luks, at the Kraushaar Galleries, is showing both oils and water colors, equally interesting as the expression of entirely different moods. "The White Macaw" among the oils, is a lady who smiles rather insipidly under her bonnet with its drooping white feather. The features, portrayed with infinite softness of outline, are nevertheless vivid in the suggestion that the lady's character may resemble the bird whose plumage she wears. Gray tones dominate with a telling use of white on the bonnet.

The "Breaker Boy" has the masterly ease of the artist who is sure of his medium. The boy's face, whose unhealthy whiteness is slightly smudged with grime, stands out from a dark background broken only by the flame in his cap and the glow of the cigarette he holds with such nonchalance in his fingers. "Mike McTeague," in bright orange, is no more than a baby, but shows unmistakable belligerence. "Mary" is a little girl in fancy dress, and in the "Girl from Tinnicus" there is glowing emphasis on the fish she holds in her hand. In "New York Cabby" the contours of the face are built up as in clay, and there is vivid emphasis on the coloring of nose and cheeks.

The water colors, fifteen in number and all of New York, are evidently a direct response to the artist's love of color and movement.

## *John Marin's Pictures at the Montross Galleries*

The growth of John Marin's art since 1908 to the present day is traced in a comprehensive exhibition of his water colors, oil paintings and etchings at the Montross Galleries. Water color, his favorite medium, offers the most significant record of his development. His facility in handling pure wash, evident from the first, has adapted itself to varied methods and points of view during this period.

The trees, islands and sea near Stonington, Maine, recur again and again as his subjects, seen most frequently from the cliffs, and spread out in an intricate pattern that never neglects a basic unity of design. A glimpse down into the valley to the hills beyond is expressed in the simplest terms, yet all that is fundamental is embodied in the seemingly broken lines, each one of them a key-note to complete form.

Often his color is subtle and quiet, unobtrusive, yet insistent, and the emphasis is allowed to rest on structure and design, and again, particularly in his most recent work, there is color simply for the sake of color, as in "The Island, Blue and Orange, Maine, 1920," with an appeal direct to the emotion in its glowing spontaneity.

The oils, only a few in number, include "St. Paul's, New York, 1921," and "From Brooklyn Bridge, 1921," expressing his most recent viewpoint, and approaching more closely the field of abstraction.

Etchings record a growth away from the delicacy, and also the conventionality, of his French and Venetian series to a highly individual technique, characterized by firm, strong lines, in "Brooklyn Bridge, 1913" and "Woolworth Building from River, 1913."

## *André Derain's Paintings at the Brummer Galleries*

In André Derain, whose paintings are exhibited at the Brummer Galleries, 43 East 57th St., through February, modern French art finds a particularly courageous exponent. Influenced from the outset of his career by Cézanne, his continued experiment in the inter-relation of form and color has given him leadership among "Les Fauves"—the artists of revolt. An able draughtsman, he is not content to draw outlines, but must create form through the suggestion of the very fundamentals of its structure.

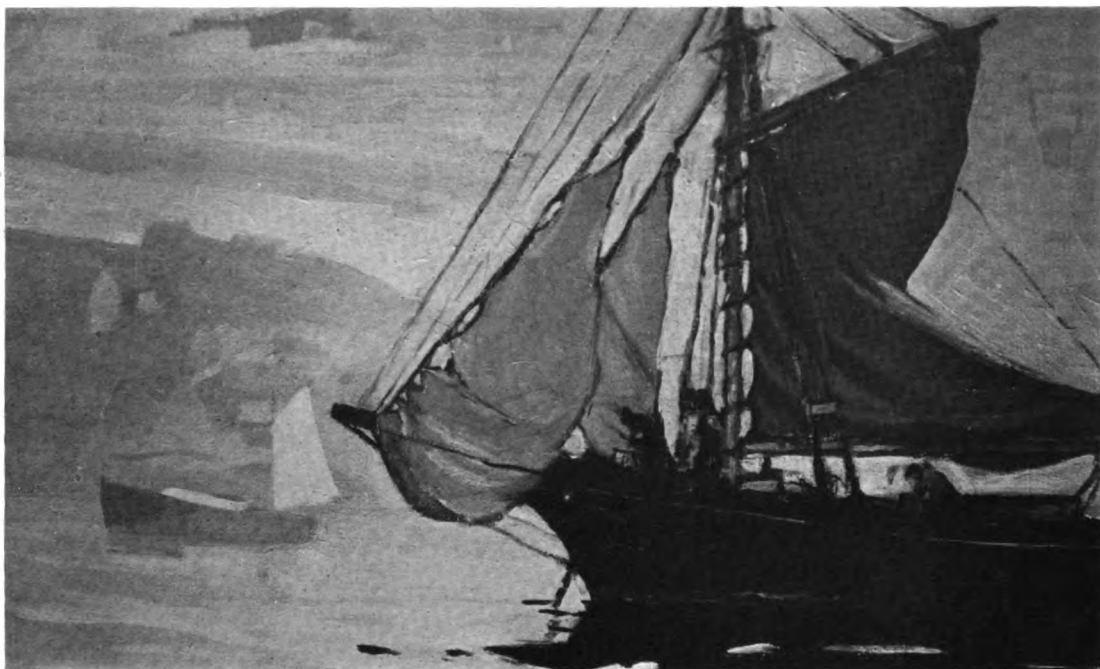
A still life, "La Table," evinces his mastery of drawing, and has in it the sincerity and simplicity that relate it to the classic spirit.



## ART AND ARCHAEOLOGY

Among the landscapes, "L'Arbre dans l'Ile Fleurie" has marked strength of composition and is characterized by deeper tones than he generally employs. The great tree that spreads its branches across a vista of water, island, and deep blue sky, dominates by sheer force of line. Lighter in key is his Italian landscape, "Environs de Castelgandolfo," which employs a delicate green in the foliage of a group of trees that circle a rolling stretch of country. There is a suggestion of an exquisite, lacey quality in the leaves of the trees, while the trunks are emphasized in strong, bold strokes. "La Route d'Albano" is similar in subject and feeling.

In painting a portrait, Derain insists on the introduction of a purely personal interpretation of his subject. One of these is really a drawing in oil, so simple is its treatment. Another, "L'Italienne," is arresting for its strength and power.



"LIFTING OF THE FOG." By Eric Hudson. From the Ferargil Galleries.

### *Eric Hudson's Marines at the Ferargil Galleries*

It is not often that an artist is able to make you forget his canvas and feel instead the very presence of his subject. Yet Eric Hudson, whose marines are exhibited at the Ferargil Galleries, 607 Fifth Avenue, does this and even goes a step further, for he not only makes you feel the sea, but, out of his own experience, increases your knowledge of it. He paints it as Masfield writes a poem, with the authority of intimate understanding. The sea he paints is not the pleasant background to a summer vacation that most of us know, calm under an occasional sail, or only mildly vigorous at most, but has all the might of a primal force, splendid and untamed, that has dominated men's lives since the Phoenicians first went exploring and the Vikings set out for unknown lands. The boats he paints are not the trim, white affairs for pleasure and sport, but fishermen's boats that wring men's living from the sea and are built sturdy and strong to stand the buffeting from wind and water alike.

"Off Shore Breeze" combines many elements,—the blue sea shading down to black in the hollows between the waves, a dark boat with sail in shadow, and a dory trailing behind, the high black rocks close by, and, more than that, the tang of the salt air and the sting of a brisk breeze. In the "West Wind," one of the larger canvases, two boats move in opposite directions, one in the background having quite the same effect of movement as the other, more strongly delineated, in front of it.

## ART AND ARCHAEOLOGY



"FIGURE HALF-DRAPED." By Abbott H. Thayer.

### *Thayer's Exhibition at the Milch Galleries*

Abbott H. Thayer's "Figure Half-Draped," recently exhibited with the remaining pictures in the Thayer estate at the Milch Galleries, has just been purchased by a collector for \$40,000. The painting is considered one of the finest examples of the art of the great American figure painter, and is characterized by the firm modeling which links his work with that of the masters of the Renaissance.

The figure is one of great majesty and poise, with white flesh tones emphasized by the rich olive green of the drapery. In accordance with the wishes of the Thayer family, no other title has ever been given to the picture, although "Muse" has been suggested because of the lyre indicated in sweeping strokes at one side.

Art lovers will have another opportunity to

see the picture before it passes to its new owner as it is to be loaned for the Thayer Memorial Exhibition at the Metropolitan Museum from March 20 to April 30.

### *Exhibition of Portraits by Dorothy E. Vicaji at the Ehrich Galleries*

The reports of the splendid work which Dorothy E. Vicaji, a young English portrait painter, did during her unheralded visit to the United States last year, are more than verified by the exhibition of her work current at the Ehrich Galleries from January 30th to February 11th, which offers the American public its first opportunity to judge of portraiture which has been hailed with great acclaim by the art critics of Great Britain. The portraits shown by Miss Vicaji, among them recently completed ones of H. R. H. Queen Alexandra and Dame Margaret Lloyd George, prove her to be a master of color and an artist endowed with the power of catching likenesses which are startling in their accuracy.

Particularly interesting are two portraits of children, one of them a riot of gorgeous color, in which the youngster stands against a background of brilliant rhododendrons. In direct contrast to this is the portrait of the wife of the premier, which is simplicity itself. Easily posed in a dress of dark blue against a sombre background all the interest is concentrated in the face, in which one finds the strength and the ambition which has been of such aid to Lloyd George in the difficult days through which he has passed. The portrait of the Queen, painted as she was at the height of her glory and beauty, presents her wearing the broad blue ribbon of the Garter, the storied crown of England and many of her various orders. Her Majesty was so pleased by it that she gave Miss Vicaji her consent to bring the portrait to America and it is with this permission that it is shown at the Ehrich Galleries.

The most striking thing in Miss Vicaji's portraits, in addition to her surprising feeling for color, is the strength with which she paints. At no time does her work suggest that it was done by a woman, for it has none of the pale lightness so often found in portraits painted by women. When one stops to reflect that Miss Vicaji is at the very threshold of her career, having begun to paint professionally only at the end of the war, one realizes how true is the declaration of a leading American critic who said, "America is greatly honored to at last have Dorothy Vicaji painting on this side of the Atlantic."

G. H.



Mr. LaFlesche.

Mr. Evans.

Band of Poncho Indian ceremonial dancers and musicians from Oklahoma who performed on the Indian Night of the Archaeological Society of Washington.

# CURRENT NOTES AND COMMENTS

## *Poncho Indian Ceremonial Dances*

### *Indian Night of the Archaeological Society of Washington*

Through the hospitality of Mr. Victor J. Evans, the Archaeological Society of Washington gave, January 21, 1922, an Indian Night with ceremonial dances by Poncho Indians from Oklahoma, interpreted by Mr. Francis LaFlesche of the Bureau of American Ethnology.

The President of the Washington Society, Hon. Robert Lansing, former Secretary of State, presided. Mr. Burke, Commissioner of Indian Affairs, was introduced and made a few remarks. Mr. Francis LaFlesche of the Bureau of American Ethnology, was then introduced, having been requested by Mr. Evans to explain the meaning of the ceremony and its regalia. The Indians entered the room in processional form and engaged in the ceremonial dances, which Mr. LaFlesche described as follows: The He-thú-shka is the name of an ancient society of warriors. The name is archaic, it had long ago lost its meaning as well as the history of its origin. Tradition says that the society originated with the Omaha and Ponca tribes, who acted jointly in its organization. The society had two officers, the Nu-don-hon-ga or Commander, and the Wá-gtha, or Herald; these were elected by the members, usually by acclamation. The Commander must be not only a warrior of distinction but a man held in popular esteem, and the Herald must be a man generally liked by the people. Membership in the society was restricted to warriors who had won military honors, which must have been publicly and ceremonially confirmed.

In ancient times when a season or two had passed, during which battles with the enemy had taken place, the warriors who had fought decided to make formal application to certain tribal authorities for the public awarding of decorations. This ceremony was called, "The Assembling of Military Honors."

A day was appointed for the ceremony, which was held in the open. Before the authorities was placed a shrine containing the symbolic articles that pertained to war. When the people, at the call of a herald, had gathered around the place of ceremony the applicants for military decorations entered the circle in a body. A man approaches the shrine to recount the deed for which he makes claim to an honor decoration. He holds high above his head, so that all may see it, a little red stick, a symbol of truth. If there are witnesses who can prove that the man speaks falsely they step forward with cries of protest. The authorities, however, give permission to the claimant to drop the red stick upon the shrine, first telling him that he who speaks falsely will be punished by the supernatural powers. The man drops the stick, but if it falls to the ground the people shout in derision. The next claimant comes forward, lifts high the little red stick as he tells his story, drops the stick gently upon the shrine, then a great shout of approval rises from the crowd. In this manner the ceremony proceeds to the end.

The honor decoration for each of the three highest degrees is, the middle feather taken from the tail of a mature golden eagle. The warrior to whom an honor is awarded must provide himself with this particular feather, but he is instructed by the authorities how to wear the feather so that it shall indicate the degree it represents.

A warrior who had won more than one of each of the three highest degrees for valorous deeds became entitled to wear, at the dance of the He-thú-shka, a special decoration which is attached to a belt and symbolizes the scene of a battle field after the combatants had left. This decoration is called "Crow" because this bird is always the first to find the battle field. The crow's head and neck are attached to the belt. Next to the crow the magpie comes to the scene, then the buzzard, and lastly the eagle. The gray wolf is represented in this symbolic decoration, for that animal also feasts upon the slain.

The feather war bonnet is the most picturesque of the Indian decorations. The right to make a war bonnet goes with the honor that is publicly and ceremonially awarded to a warrior for his valorous deeds.

There is a special dance, dramatic in character, for the bravest of the brave. In this dance each warrior reenacts, in a way, his movements as he fought in battle when he won his honors; the crouching positions, the moving from side to side, all of which follows strictly the rhythm of the music and represents the dodging of the arrows of the enemy. The warrior who had been wounded in battle goes through his struggles for his life, but never fails to keep in perfect time with the rhythm of the music. This dance was given by the Poncho Indians with pleasing effect.

## ART AND ARCHAEOLOGY

### *A New Memorial to Jeanne D'Arc in Washington*



Meridian Hill Park, in Washington, D. C., so recently signalized by the erection of the new Dante Monument, was the scene on the afternoon of January 6th of another important unveiling ceremony, at which the President and His Excellency the Ambassador of France were guests of honor, with Mrs. Harding, Madame Jusserand, and other distinguished visitors. An equestrian statue of Jeanne d'Arc, erected at the center of the Grand Terrace, opposite fashionable 2400 Sixteenth Street, N. W., was dedicated on this, the five hundred and tenth anniversary of the birth of the Maid of Orleans, who was born in the village of Domremy, France, in 1412.

The beautiful new Jeanne d'Arc Monument is a gift to the National Capital from the Société des Femmes de France of New York, presented through their President Fondatrice, Madame Carlo Polifeme. More than five years ago, in May, 1916, Madame Polifeme wrote to the Commission of Fine Arts: "Le Lyceum, Société des Femmes de France of New York, in a spirit of Patriotism, nurtured by exile, inspired with a deep sense of the friendship that binds our two sister Republics, animated by a sympathy born of closer and closer relations, Le Lyceum intends to perpetuate these sentiments by erecting in their new home a monument to Jeanne d'Arc, emblem of Patriotism, emblem of Love and Peace. The statue of our French heroine will be built to the glory of womanhood, dedicated by the women of France in New York, to the women of America, and offered to the city of Washington."

"The work is regarded by artists as the finest equestrian statue of modern times," so the Commission of Fine Arts informs us. Paul Dubois is

a leading French sculptor. This monument is a replica of the celebrated statue of Jeanne d'Arc in front of Rheims Cathedral in France, which it was believed miraculously preserved the Cathedral from destruction during the bombardment of the late war. Another copy is in Paris. Our new statue was prepared under the direction of the French Minister of Education and Fine Arts, at Paris. It measures about nine feet in height and ten feet in length, and is supported by a pedestal of about six feet in height, designed by McKim, Mead and White, architects of New York City.

Modern research often shatters romantic illusions, and now informs us that Saint Joan of Arc, canonized as we all know by the Church, was not, as is popularly supposed, a shepherd girl. She was carefully educated, as all young French girls are, and her parents were neither ignorant nor impoverished people.

Unique in history stands Joan of Arc, a symbol of patriotic womanhood, of inspiring idealism. So great has become the faith in her that French soldiers swear Joan of Arc appeared to them in the late war, leading them again to Victory. Sceptical American soldiers even admitted a mysterious influence, bringing magical power.

It is fitting that her Monument in Washington should crown the hill of Meridian Park, that Jeanne d'Arc should be honored there, with Dante not far away, who has immortalized Beatrice, another incomparable and unknown woman.

GERTRUDE RICHARDSON BRIGHAM.



## BOOK CRITIQUES

*Olympic Victor Monuments and Greek Athletic Art.* By Walter Woodburn Hyde. 404 pp. 1. 8vo., with 30 plates and 80 figures in photo-gravure. The Carnegie Institution of Washington, 1921.

Here is a stout volume of broadly international scholarship to prove that American exponents of classical studies have not allowed Azerbaijan and Chita to suffocate their memories of Athens, Aegina and Argos. Friends of physical sports will do well to consult the author's initial chapter for the newest and straightest dope on Greek games and prize awards. His researches confirm the opinion that all the greater national games were sepulchral tributes to dead heroes. The Amerindians observed similar rites. There is a fine suggestion here for American Legion holidays.

Prehistoric researches on Greek soil have acquainted us with many carved and painted portrayals of outdoor sports in the island kingdom of Minos, which the ancients remembered but dimly. Cretan vessels were freighting cargoes of horses from Africa or Syria as early as 1600 B. C. Mr. Hyde misses none of the Minyan and Mycenaean toreadores and toreadoras. The white skins of the latter establish their sex beyond controversy in spite of their male ring dress, and one may add they do not leave our overrated modern emancipations of young womanhood a leg to stand on. Paired boxers on a carved drinking horn in the Museum at Candia use the right arm for attack and the left for defense; some of the contestants wear helmets and cuirasses (a good idea), others wear boxing gloves.

Further on, the author shows how steadily competitive athletics in Hellas moved away from material prizes like slave women, fatted oxen and mares in foal, silver jars and talents of gold to crowns of pine, celery and wild olive. A writer of Emperor Hadrian's time quotes the very test of an oracle which directed King Iphitos of Elis to award the last of these guerdons of victory at Olympia, nine hundred years before Hadrian; the present author erroneously conjectures that earlier masters of the games in question previously awarded bronze tripods to the victors, for the oracle expressly states the earlier prizes were apples. Prize-winners consecrated the implements of their exercises and models of these implements, such as small bronze chariot wheels, at an early period; they will presently erect small and large

statues of themselves and of their racehorses near the altars of the gods who have favored them. A stone of 315 pounds' weight now lying at Olympia was hurled furthest by a Greek Siegfried named Bybon, whose inscription it bears in an uncouth spiral. One Eumastos consecrates another extant stone weighing 1,056 pounds English, which he has lifted, on the island of Thera. Respectable performances both.

The author next analyses the characters of victor statues as to size and proportions, clothing or nudity, coiffure, attributes and artistic qualities, in three methodical essays replete with exact information (Chapters II-IV). His account of Greek horseraces and chariot races and of other contests like music and shouting, in Chapter V, includes the monuments commemorating victories in these non-gymnastic events. Little or none of the scattered literature of his subject has escaped him. His repudiation of the current opinion that Greek statuary executed all their portrayals of athletic victors in bronze, as given in Chapter VII, is cogently fortified with examples of victor statues done in stone and marble. He dares to assign a stunning Fourth Century boxer's head in the Museum of Olympia to no less an artist than Lysippos of Sikyon, a master formerly reputed the greatest of all Greek statuary. Hyde's examination of the marble in question is rightly based, not on the pseudo-Lysippian Apoxyomenos of the Vatican Museum, but on a statue which Preuner has proved to be certainly a plagal, if not a wholly authentic piece of sculpture by no other than Lysippos (plate 28 and figure 68). This frontal portrait statue of the Thessalian nobleman and champion wrestler Agias at Delphi and the three dimensional man-with-the-strigil of the Vatican (plate 29) were never modelled by the same eye, or even in the same century. Our critic would have done well to throw the Victorian misattribution of the latter statue to Lysippos altogether to the discard, as he stops short of doing. Professor Hyde's discovery of this new original by Lysippos, which he names Philandridas, deserves to rank with Eugenie Sellers' assignment of the Aberdeen head in London to Praxiteles. He connects another head of a young hero wearing a lion scalp, found at Sparta and now in Philadelphia, with the manner of Skopas.

It is mere foolishness to demand documentary evidences before conceding the value of

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constructive criticisms like these, as indolent British scholars used to do to save themselves the trouble of following "the conjectural vagaries of the Germans."

All but one of the illustrations are good, and are judiciously chosen. There is a telling juxtaposition of three antique copies of Myron's famous diskthrower accompanied by a correct plastic restoration of that last masterpiece in plates 22, 23 and figures 34, 35. This demonstration renders the familiar misfit of the London and Vatican Statues with a non-pertinent head turned the wrong way utterly intolerable. It is time American teachers hit the Fifth Grade with the correctly headed Diskobolos Lancellotti, discovered in 1781. Several other plates and figures will direct scholars and connoisseurs to superb heads of young athletes they may have overlooked, in Constantinople, Naples, Dresden, Paris, Boston and New York.

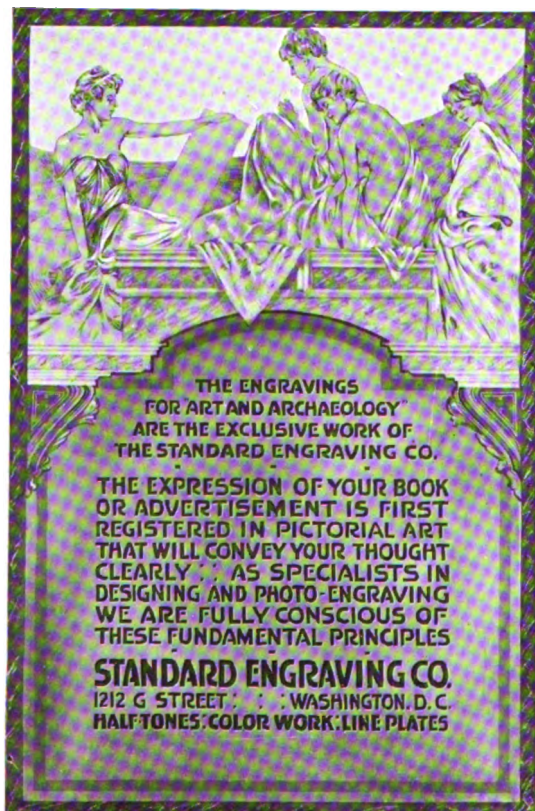
A capital index of nearly thirty pages completes this noteworthy connected discussion of the reciprocal relations of manly sports and the fine arts in ancient Greece.

ALFRED EMERSON.

*A History of European and American Sculpture from the Early Christian Period to the Present Day*, by Chandler Rathfon Post. Vols. I, II. Cambridge, Harvard University Press, 1921. \$20.00.

The author states that his purpose in writing this book was to meet the need of a history of the sculpture of our own era for collateral reading by students outside of the lecture room and at the same time to gratify the demands of the general interested public. His intent was not only to give a comprehensive idea of the various epochs but also to trace the evolution of the several national schools and briefly to criticize the sculptors in those schools as revealed in their chief works. His plan has been to distribute the space according to the esthetic significance of the epochs and masters under discussion. The greater length given to the sculpture of the last two centuries is due to the fact that it has hitherto been less satisfactorily treated than the production of the earlier centuries. Fortunately, particular emphasis is placed upon American sculpture, illustrated by specimens in American collections, and its relations to European sculpture have been carefully considered.

It is gratifying to see, after a careful perusal, how adequate a work the author, starting out with these fundamental ideas, has produced—one which will be for long years to come an



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indispensable book of reference for every student of sculpture whether specialist or layman. It bears the stamp of careful study and literary excellence on almost every page; it is an ably written, and on the whole, a well proportioned contribution to scholarship.

Volume I discusses Early Christian Sculpture (21 pp.), the Middle Ages (130 pp.), the Renaissance (122 pp.); Volume II, the Baroque and the Rococo (82 pp.), Neoclassicism (32 pp.), Modern Sculpture (155 pp.). There follow an extensive bibliography, in which articles from ART AND ARCHAEOLOGY are several times mentioned, an index to names of sculptors and an index to places mentioned.

The two volumes contain 205 full-page illustrations, carefully chosen and admirably reproduced in half-tone. They give a comprehensive list of the most important sculptures of the Christian era from all the European countries and the United States. Each part contains an historical introduction, then follows a treatment of the general character of the sculpture of each country and of its national schools in the various periods.

In part III, devoted to the Renaissance, it is gratifying to see that the author, like Taylor in his "Thought and Expression in the 16th Century" (see A. & A., Vol. XI, p. 283) regards "Renaissance" as a misnomer if understood as a "Rebirth" from the Middle Ages. Both periods possessed their own great and peculiar qualities, and the "diversity between the two ages manifested itself in two principal channels—in humanism, the more eager and intelligent comprehension of antiquity; and in individualism, the greater emphasis upon personality." In his interpretation of the 16th century, Mr. Post admirably supplements the work of Taylor in his discussion of the general field of sculpture.

Part IV, devoted to the Baroque and Rococo, is of especial value because the author rehabilitates these by emphasizing their excellences. He shows how the Baroque is a manifestation of Italy's marvelous genius for esthetic invention in accordance with the spirit of the age, and that the rococo is the lighter and more refined form of the baroque that took rise in France. The crowning virtue of the baroque is its grandiose impressiveness; of the rococo, its "individualism and even intimacy" of feeling and its desire for sensitiveness in art. Though applied primarily to the greater exuberance of architectural decoration, the rococo in sculpture, by its extreme nicety and subtlety, reflects the ultra-refinement of the French Court.

Part V, Neoclassicism, represents a spontaneous reaction against the extravagances of the

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baroque and rococo, brought about largely by the discovery of the buried treasures of Herculaneum and Pompeii and the literary propaganda of Winckelmann. The cardinal principle was the study of the ancient masterpieces rather than of nature, and Rome became the world's aesthetic capital.

Space does not permit us to dwell on the excellence of Part VI devoted to modern sculpture. Suffice it to say that the section devoted to the United States gives us a brief and comprehensive treatment of the development of American sculpture and of its present status. These two large volumes possess all the perfections of the printer's art, for which Harvard University Press is famous.

M. C.

*Arts of the World*, by Edwin Swift Balch and Eugenia Macfarlane Balch. Philadelphia. Press of Allen, Lane and Scott. 1920.

Comparative studies of the arts of the human race in their bearing upon ethnology, beginning with the earliest examples exposed in art and archaeological museums and in the authors' own collection, pursued during a number of years by Edwin Swift Balch and Eugenia Macfarlane Balch, are published in a handsome, clearly printed volume from the press of Allen, Lane and Scott, bearing the title of "Arts of the World," and should be regarded as a valuable addition to the list of works upon a subject that is daily growing in interest. The point of view taken by the authors is rather different from that of most of our American writers, although quite often encountered in the works of many distinguished foreign archaeologists.

Covering the field from what is known as Pleistocene period when implements of stone are the principal objects remaining to us of the handicrafts, to the cinque cento revival in Italy, the arts of man in all parts of the world from prehistoric times are touched upon and compared with each other, broadly, scientifically and with absolute impartiality.

The book is especially interesting through the information conveyed in reference to the primitive arts such as the Negroid wood and bronze sculptures, the drawings and ivory carvings of the Eskimo and Chuk-chee tribes of the north-west Pacific, the pottery and decorations of the cliff dwellers of Arizona and New Mexico. The monoliths and bas-reliefs of the Maya art and the architectural monuments of the Aztecs and their decorated pottery and textiles are given their true classification as examples of an advanced stage of culture in the arts. The geographical distribution of the racial arts are shown in a series of maps.

EUGÈNE CASTELLO.

# ART AND ARCHAEOLOGY



MADemoisELLE DE GOTTIGNIES, by Van Dyck  
Metropolitan Museum

Published by  
THE ARCHAEOLOGICAL SOCIETY  
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THE ARCHAEOLOGICAL SOCIETY of Washington was organized as the Washington Society of the Archaeological Institute of America in April, 1902, and was incorporated January 18, 1921. It is first in point of membership of all the Affiliated Societies of the Institute, and has participated largely in all its scientific and educational activities, contributing an aggregate of over \$60,000 in the 20 years of its history. The objects of the Society are "to advance archaeological study and research; to promote the increase and diffusion of knowledge in the fields of archaeology, history and the arts; and to contribute to the higher culture of the country by encouraging every form of archaeological, historical and artistic endeavor." It contributed to the American Expedition to Cyrene in 1910, 11, and during 1919 conducted the Mallery Southwest Expedition in New Mexico. The Annual Meeting of the Society is held in November, and six regular meetings at the homes of members are held from November to April, when illustrated lectures are given by specialists in the various fields of archaeology and art. To conduct the affairs of the popular illustrated magazine, ART AND ARCHAEOLOGY, committed to it by the Institute, the Society has organized a subsidiary corporation known as the

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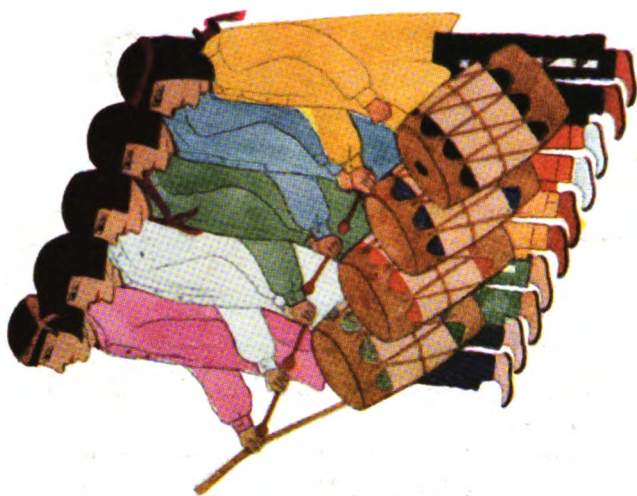
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The Eagle Dance, by Awa Tsireh. A fragment of an ancient rain and growth ceremony, depicting the office of the eagle as intermediary between earth and sky powers.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XIII

MARCH, 1922

NUMBER 3

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## NATIVE AMERICAN ARTISTS<sup>1</sup>

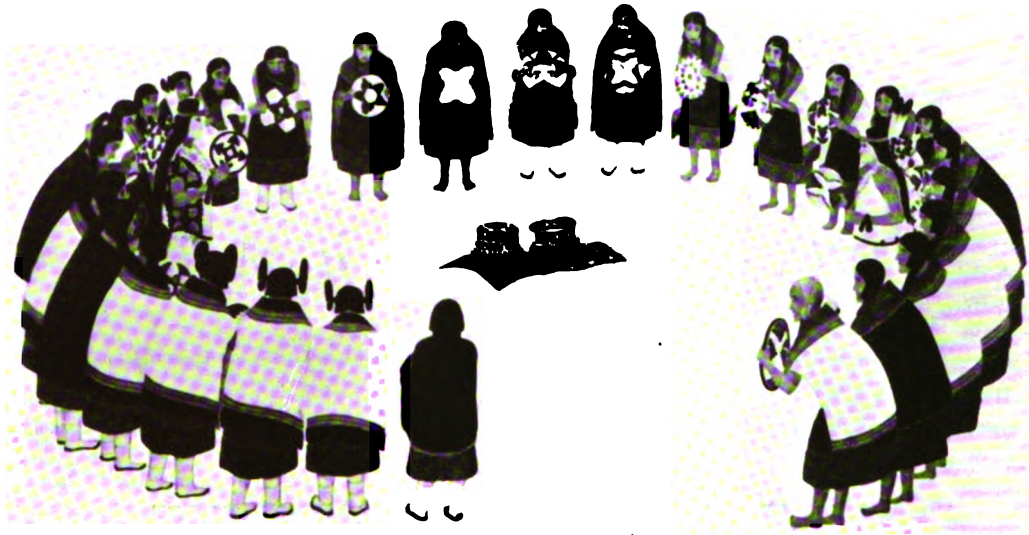
By EDGAR L. HEWETT

THERE can be no effective study of the art of the native American race apart from its religion. The same may be said of its social structure, likewise of its industries, for planting, cultivating, harvesting, hunting, even war, are almost invariably dominated by religious rites, and the social order of the people is established and maintained by way of tribal ceremonials. Through age-old ritual and dramatic celebration, practiced with unvarying regularity, participated in by all, keeping time to the days, seasons and ages, moving in rhythmic procession with life and all natural forces, the people are kept in a state of orderly composure and like-mindedness.

The religious life of the Indian is expressed mainly through the tribal "dances." That term, as here used, has little of the meaning of the same word applied to the sex dances of

modern society, or to the esthetic and interpretive dances, with us a popular form of entertainment or of physical and esthetic culture. The native American has long and reverently contemplated nature, has reflected on his relations to the life and other phenomena about him, and has arrived at profound convictions which have been only slightly disturbed by contact with the European. For the successful ordering of his life, he has questioned his own spirit, and, singularly free from the "lord of creation" conceit, has sought and gained wisdom from birds, beasts, flowers, trees, skies, waters, clouds and hills. All this is voiced in his prayers and dramatized in his dances—rhythm of movement and of color summoned to express in utmost brilliancy the vibrant faith of a people in the deific order of the world and in the way the "ancients" devised for keeping man in harmony with his universe.

<sup>1</sup>Paper read at Ann Arbor meeting, Archaeological Institute of America, Dec. 29, 1921.



1. Basket Ceremony, by Fred Kabotie. A food ceremony, the women arranged as a ceremonial basket, symbolizing the cycle of woman's life from childhood to old age.

It is incorrect to say, as I formerly have, that the Indian does not dance for pleasure or for recreation. On the contrary, he experiences the most exalted satisfaction, physical, esthetic, spiritual, in the dance, and at the close of hours of intense and fervent concentration upon the ceremony, shows no evidence of fatigue but exhibits every sign of the contrary state. But the motive back of the Indian dance is never simply amusement or entertainment. Always it celebrates exalted relationships—dependence upon and gratitude to deific power for the gifts of life and well-being; stages in the progress of the individual through life, such as birth, maturity and mating; unity with all living things in forest, air and stream; humanity in its manifold activities of war and peace, of indus-

tries and arts; and mythical relations with an unseen world, rich in legend and creative lore, brilliant in color, elusive in mysticism.

Most constant of all are rain and growth ceremonials, dramatizing the process of planting, fructification, maturation and protection, preparation and use, of the food crops derived from Mother Earth, of which the corn is everywhere the symbol. The discovery and development of this plant was the dominant factor in the evolution of the culture of the native American race. As the discovery and development of metal gave direction to the culture of the European race, laid upon it a destiny of mechanical industrialism, control of natural forces, self-sufficiency, vast material advantages and potentiality of self-destruc-





2. Pine Tree Dance, by Fred Kabotie. A nature ceremony, performed in the summer.

tion, so corn shaped the destiny of the American race toward agrarian life, dependence upon nature, submission to powers outside of self, mysticism, and its resulting spiritual and esthetic culture, with marked inability to adapt to changes in environment.

The end of the European race, assuming that peoples, like individuals, must of necessity reach their end, would inevitably be from internal violence; that of the Indian from subjection from without, decline in spiritual power through the pressure of an unsympathetic, self-styled "superior" race. In contact now with all the races of the world it becomes imperative to work out a just measure of human values; to take notice of the distinct factors in civilization, reconsider the terms "superior" and "inferior"; acknowledge that fitness to live and probability of

survival does not depend solely on material efficiency and that the culture that rests on material power is probably the most unstable of all; that esthetic and ethical values are persistent beyond all others; that the races called by us "inferior" have qualities that are priceless to human society and that in the discovery, recognition and cultivation of the special abilities in the less powerful races, lies our soundest insurance against spiritual decline and extinction by way of our own material violence. The long-lived races of the East have stood high in ethical and esthetic culture. European races have enjoyed rapid rise in material culture and suffered quick disintegration.

Such is the background of tribal religion and racial mental type, in the light of which Indian art may be studied with appreciation and understanding.



Am. Ind.

3. The Plumed Serpent Procession, by Awa Tsireh. A representation of Awanyu; major deity of Rio Grande Pueblos; combination of deific power of earth and sky.

Left to themselves to choose their subjects Indian artists almost invariably portray their dramatic ceremonies. The examples presented here illustrate the whole range of drama and ritual referred to above. They constitute a distinct revelation in racial esthetics. A special ability is here disclosed which only awaits encouragement and opportunity. If it is as prevalent as we now believe it to be, the Indian race may attain to a place equal to that of the Orientals, whose art in many respects, such as its flat, decorative character, absence of backgrounds and foregrounds, freedom from our system of perspective, unerring color sense and strangely impersonal character, it strongly resembles. Carried over into ceramic decoration, as shown in the paper in this number of ART AND ARCHAEOLOGY by Mr. Chapman, it becomes highly symbolic. In fact, Indian painting, beginning with

the adornment of the human body with simple earthen colors, proceeding through the embellishment of the costume and of almost all articles of use, reaching its highest development in ceramics, is essentially a symbolic, decorative art. Rarely does it become distinctly pictorial. A noteworthy exception to this is seen in the Mimbres pottery figured in Mr. Chapman's paper, and here it maintains the archaic racial character—lack of representative style and freedom from exacting anatomical requirements—that has been the delight of the ancients through all time in all lands, and in which the ultra-modernists of today might find a true basis for a philosophy of art in which they seem as yet insecure.

From time to time, Indians have acquired some skill but no eminence in painting European-fashion under the instruction of white teachers. The artists here presented are painting in



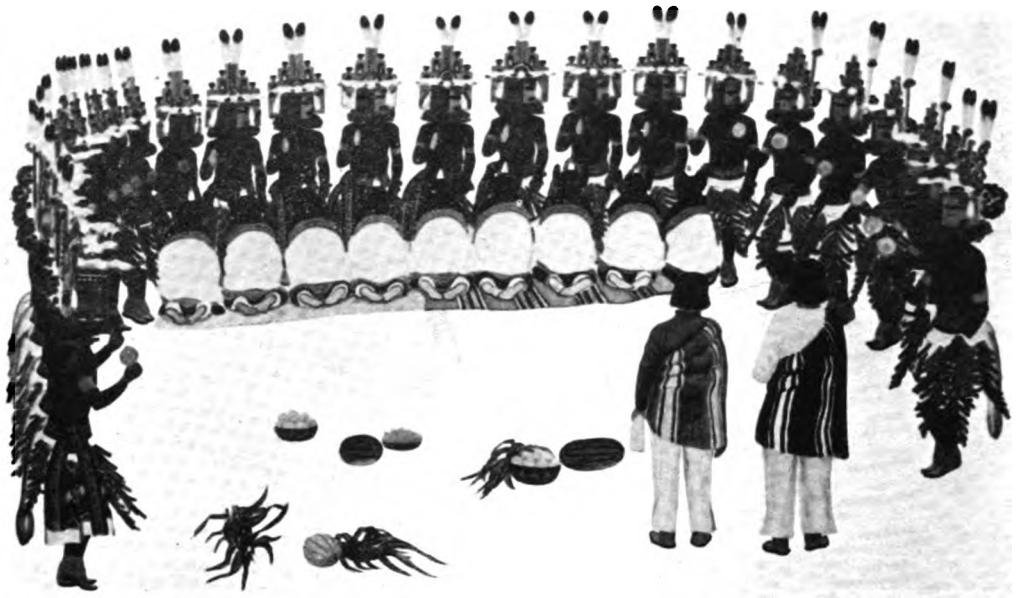
Fred Kabotie

4. Thanksgiving Ceremony, by Fred Kabotie. Ceremonial presentation of food to ancestral spirits.

their own style, developing their own technique, exercising their own color sense, absolutely free from white influence. These are three full-blooded Indian youths who are being given special encouragement by keeping them in the employ of the School of American Research, enabling them to paint two or three hours a day in addition to their regular manual duties about the buildings and grounds, protecting them from enthusiastic friends who would send them off to art schools (well-meaning individuals have come to the Southwest from time to time to teach these masters of ceramics, the Pueblos, how to make pottery!). The exact age of these boy artists is not known. The oldest, Awa Tsireh, is a Tewa from the village of San Ildefonso. He has only a primary education, obtained in the Indian day-school at his home. Fred

Kabotie, a Hopi boy, has finished the eighth grade in the United States Indian school at Santa Fe and is now trying first year High School work in the city with a fair prospect of making his grade. Velino Shije is a Zia boy who has about finished the fifth grade in the Government Indian school at Santa Fe. Great credit is due the superintendent of this institution and his wife who with excellent judgment gave these boys every encouragement, did not permit them to be taught art by our methods, but enabled them to go on in their own way, in which no one can teach them.

The first to display conspicuous ability in true Indian art was Crescencio Martinez (Te-e), a Tewa of San Ildefonso, who had worked for the School of Research for years in its excavations. He showed skill in the decoration of pottery and one day an-



5. New Year Ceremony, by Fred Kabotie. A fructification ceremony performed at the beginning of the Indian New Year, the day of spring.

nounced that he could paint the costumed figures of the ceremonial dances. He was at once commissioned to do so and in the course of some months completed his task most creditably, just before his death. His work attracted the favorable attention of eminent artists. No one knew how he came by this remarkable ability. He had been taught nothing about drawing or color, and with no preparatory practice at all, did his work with unerring color sense and precision in drawing. Those who have followed him, inspired by his example and by the appreciation accorded his work, have shown the same singular talent. There is never any experimentation with their colors or patterns. The picture appears to be mentally completed. Then with absolute precision in drawing and color it is

executed, with never an erasure or the slightest modification of a line.

That this peculiar skill is possessed by many individuals among the Pueblos is certain from the observations already made. The purpose is to broaden the experiment as soon as possible by extending the same opportunity and encouragement to other individuals and tribes until it is made a fair demonstration of the ability of the race and the possibility of reviving what seems to be a power that has been submerged, dormant through the generations of their submission to the stronger, indifferent, unsympathetic European, but surviving to an unexpected degree. It raises an intensely interesting psychological problem. That the Indian race was rich in artists of a high order in ancient times, is certain on the evi-



6. Basket Ceremony, by Awa Tsireh. Depicting the gift of fertility to the women of the tribe.

dence of their surviving works in architecture, sculpture, painting and ceramics in the Southwest, Mexico, Central America and Peru, the four most conspicuous culture areas of the American continent. Bernal Diaz relates that the artists of the Aztecs were sent to the seacoast by Montezuma to paint and bring back to him pictures of the horses, ships and white invaders under Cortez.

It will be interesting to see if the Indian can "come back" in art to his full ancient power. If so, he probably can in other lines of special ability. It has been customary to assert that the Indian as a race is doomed, but no race is doomed so long as its culture lives. When that is destroyed utterly, the soul of the people is dead, degradation through loss of self-respect is inevitable, and the race is beyond hope. But the spirit of the Indian race is still alive. Its culture survives and it is not beyond reasonable belief that the growing in-

telligence of the stronger race will at last bring about an appreciation of this splendid people, one hundred per cent American in ancestry and culture, and feel a vast pride in its survival and achievements. Its greatest day may still be in the future. It is certainly capable of being about the finest element in the American race that is in the making from so many diverse sources.

The Society of Independent Artists has taken a deep interest in the art described in this paper. For the third time it is being given a place in the annual exhibition at the Waldorf in New York City. It is suggested that those who read this article and who are so situated as to make it possible should see the original water-colors in this exhibition during the months of February and March. The School of American Research will, as soon as the undertaking can be financed, publish with appropriate text a portfolio of





Fig. 3. 6. 4

7. Little Pine Dance, by Fred Kabotie. A tribal mating ceremony.

from fifty to one hundred of these paintings in the best possible color reproduction, which, it is hoped, will find a place in the leading libraries, art galleries and museums of the country, as well as in private collections.

Following is a list of the paintings, figured in this article as typical examples of the hundred or more water-colors painted by these young Indian artists.

- Frontispiece. The Eagle Dance, by Awa Tsireh.
1. Basket Ceremony, by Fred Kabotie. (A food ceremony, arranged as a ceremonial basket, symbolizing the cycle of woman's life from childhood to old age.)
  2. Pine Tree Dance, by Fred Kabotie.
  3. The Plumed Serpent Procession, by Awa Tsireh.
  4. Thanksgiving Ceremony, by Fred Kabotie.
  5. New Year Ceremony, by Fred Kabotie.
  6. Basket Ceremony, by Awa Tsireh.
  7. Little Pine Dance, by Fred Kabotie.
  8. Snake Dance, by Fred Kabotie.
  9. War Dance, by Velino Shije.
  10. Birth Ceremony, by Velino Shije.

The poem referred to under figure 10 is re-printed in full to illustrate one of

the many significant resemblances between the ceremonial life of plains and Southwestern tribes. The meaning of practically all of the surviving Pueblo ceremonies can be determined beyond question, though it is doubtful if the study of the rituals will be rewarded with anything like the complete success attained by Miss Fletcher and Mr. La Flesche in the study of the plains tribes. It was supposed at one time that we had secured an almost complete list of surviving Pueblo ceremonies. The work of the young Indian artists described in this article is disclosing the fact that almost innumerable dances are still known to the people, even though they have not been performed for many years. An attempt will be made to revive as many of these as possible, not merely because of their ethnological interest, but on account of their great value as esthetic achievements. The success attending the efforts to rescue every surviving frag-



8. Snake Dance, by Fred Kabotie. An arrangement of the well-known Hopi snake dance, at the moment when the snakes are thrown into the circle, preparatory to their return to the desert.

ment of English, Irish, Scandinavian, Slavonic and Middle European folk-dances and songs is pathetically meager in comparison with the possibility of restoring the complete dramatic ceremonials reflecting the whole life-history of the Native American Race.

#### INTRODUCTION OF THE OMAHA CHILD TO THE COSMOS

Ho! Ye Sun, Moon, Stars, all ye that move in  
the heavens,  
I bid you hear me!  
Into your midst has come a new life.  
Consent ye, I implore!  
Make its path smooth, that it may reach the  
brow of the first hill!

Ho! Ye Winds, Clouds, Rain, Mist, all ye that  
move in the air,  
I bid you hear me!

Into your midst has come a new life.  
Consent ye, I implore!  
Make its path smooth, that it may reach the  
brow of the second hill!

Ho! Ye Hills, Valleys, Rivers, Lakes, Trees,  
Grasses, all ye of the earth,  
I bid you hear me!  
Into your midst has come a new life.  
Consent ye, I implore!  
Make its path smooth, that it may reach the  
brow of the third hill!

Ho! Ye Birds, great and small, that fly in the  
air,  
Ho! Ye Animals, great and small, that dwell in  
the forest,  
Ho! Ye insects that creep among the grasses  
and burrow in the ground—  
I bid you hear me!  
Into your midst has come a new life.  
Consent ye, I implore!  
Make its path smooth, that it may reach the  
brow of the fourth hill!



9. War Dance, by Velino Shije. A true war ceremony, still surviving at Zia.

Ho! All ye of the heavens, all ye of the air, all ye of the earth:	Make its path smooth—then shall it travel beyond the four hills!
I bid you all to hear me!	
Into your midst has come a new life.	
Consent ye, consent ye all, I implore!	

*School of American Research,  
Santa Fe, New Mexico.*



10. Birth Ceremony, by Velino Shije. Compare the Omaha birth ritual, translated by Alice C. Fletcher and Francis La Flesche in "The Omaha Tribe," 27th Annual Report, Bureau of American Ethnology.

# THE SCIENTIFIC ESTHETIC OF THE REDMAN

By MARSDEN HARTLEY

## I.

### *The Great Corn Ceremony at Santo Domingo.*

ALL primitive peoples believe in and indulge the sensuous aspects of their religions. They provide for the delight of their bodies in the imagined needs of the soul. It is the one plausible excuse for a religion, to enter into it "entirely." To keep the body in a perpetual state of clear and clean delight. We have the Christian formulas of the past lingering so distressingly over into our modern era as to hardly convince us of our so praised progression. I refer to the false aspects of it, as regards self torture. Flagellation is not merely permitted by certain human consciences, it is still admired and practiced. The esthetic science of the redman is the edifying contrast. He is concerned entirely with the principle of conscious unity in all things.

The two types of subsouls living and worshipping in the southwest offer us the finest comment possible upon historic and prehistoric spiritual deduction. The one abides or attempts to abide by the medieval principle of torturing the flesh either concretely or abstractly, into penitence. The other "lives" by the delicate and beautiful aspects of the pagan religion. This pagan is not utterly hedonistic as might be imagined. He is not striving for pleasure as an end. It is the means to so fine an end in him that one not only sanctions but encourages him in his comparably fascinating procedure.

I am a devout and everlasting convert to the science of the redman this morning, the redman as artist. He has

shown us of today once and for all that religion in order to be a factor in experience must be pleasurable. It must delight every part of us which is capable of response. When a man can so attune his body that every part of it not only aspires but accomplishes the perfect fusion of the song, the poem, and the dance, then he may be said to achieve the perfect notion of what a real religion should be, what the spiritual universe is meant to signify, and more especially to the esthetic consciousness; it is the cosmic significance to the poetic soul raised to its most convincing height. Religion without song and poetry could not be conceived of. There never has been such a religion. Any religionist will assure you of that if he is a genuine one. It is the primitive, therefore the original man who finds that without the inclusion of the body there is or can be no satisfactory religious expression.

We are witness of the tortures the devotees of Buddha inflict upon themselves to attain the supreme indifference of flesh, the last shades of ecstatic calm. It is a beyondness these false aspects aspire to, which make them abnormal to us. It is the oneness of things, primitives such as the redman postulates for the beliefs of his soul, which convinces him. The redman deities are "good" to him and his people, providing them with what they need, which in their excessive naturalness is all they ask for. They return what compliment they can by celebrating them at prescribed intervals dictated to them by nature, decorating their bodies with the ornaments either a direct product of nature, or sug-

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gested to them by way of symbolic import conceived and organized through the esthetic sense. Ornaments such as a girdle of oxtoes or toes of the sheep or goat, which not only look attractive but create by jingling together a certain resonant and attractive sound. A strand of seashells from shoulder to hip, strands of bells just above the knee, hides of the coyote hanging from the pack of the pelvis; skirts of their own weaving, ornamented with red and black and green symbolic patterns in embroidery, finished with a wide girdle of flax or hemp with long fringes that dangle at the side and finish off the ornament there. Death masks of skunk skin round the ankles. The rest of the body bare to the sun, ornamented with chains of turquoise, chains of silver, superb orange shells inlaid with brilliant turquoises. Multitudinous accompaniment of bright shining things to add lustre and the beauteous sense of worship in adornment. Young sprigs of evergreen fastened in the middle of the arm, with the final touch of the gourd rattle in the hand to complete the outward signs of the inward spiritual grace of the redman, dancing for the fruition of the corn. All these details being of course the descriptive aspects of the well known corn dance of the redman, which is danced in probably all of the existing tribes in some form or other. It is the koshare heading the dancers, weaving in and out among them, who gives one the meaning of the dance, with a series of impeccable gestures of fine rhythmic beauty to interpret to the others the significance of the ploughing and the enriching of the earth, out of which shall rise to maturity the worshipped personality, the corn.

It is the corn which is their chief sustenance, and therefore the summer

dances consist almost entirely of corn dances. In the specific dance of yesterday (August 4th) at the pueblo of San Domingo, one of the most beautiful, certainly of the pueblos of the Rio Grande, you had the largest spectacle, both as to numbers and the sense of volume. A sublime spectacle of pagan splendour such as I am certain can not be excelled by any other of the so-called strange races in existence. I had fears for the moment lest upon their exit from the kiva there would be found the absurdly misapplied influence of governmental persuasion. It is the fact among us who understand or wish to understand the redman sincerities which can not help but disconcert. We know efforts are abroad to make the fatal compromise and therefore end for the world one of the most interesting race expressions known in the history of races. We are immensely rewarded that at least one more show of naturalness might be witnessed of the remaining though rapidly disappearing shades of veracity of soul among original peoples. The effort to standardize had once more been religiously postponed. It was gratifying in the extreme, at least to those somehow gifted with esthetic perception.

The ceremony in the church of the marriages of the past year was sweetly simple, even if it rankled the pagan or intellectual considerably to watch these invasions of utterly factitious influence. For invasion it is, and can be nothing else, having nothing whatsoever to do with the conception of the universe which the redman entertains and is convinced of. It is easy for him to tolerate the Christian intrusion since it represents for him one more belief in the unquestionable goodness in things around him. It is otherwise as foreign to them essentially, as all white attempts upon



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the red soul inevitably must be. Their sense of deity is far too cosmic to permit of such exclusive personification. The redman is first of all a very intelligent being. His intuition is raised to the last degree of clarity as a result of keenest observation which has taken centuries to perfect in his blood and brain, heart, soul, mind, and body. He has proven to himself and everyone who wishes to understand, the fine moralities of nature. Her ethic intention is too certain to him to ignore. He must celebrate. He is among the rare few who have not lost the sense of and power for celebration. He has proven once and for all the two enduring shades in nature, the sense of order, and the sense of immateriality. Nature has done big work in her time, and in his time also. The redman acknowledges that humbly and without arrogance. She is continuing despite her so intelligent and arrogant citizens of today. The modern brain is inventing new and alarming mechanical devices to supplement her less efficacious and productive mechanisms. Devices as well to do away with the once so important bodily gesture. We are becoming mechanical brained so rapidly that soon there will be nothing left of the needs of the body to express itself outside of mechanistic demands. There is no need among us of spiritual significance in bodily movement. Formerly the sun was for men the great approving audience. Today it is our single moral spectator. Is it any wonder then, that the redman holds to him, this majestic solar entity, with parental reverence, just as the child clings to the knee, calling him father. Is it any wonder the earth which he caresses with his warm red feet becomes the beneficent mother to him? Could there be finer, more dignified parentage than these pagan guardians of his

body's welfare? Could there be a better, more reverent offspring?

It is not to wonder then that the redman through his moral perception and his esthetic science thinks of us as something let into his universal sphere by the grace of inopportune supplication? The redman looks you up and down in a moment and is convinced your whiteness or greyness will never be quite what his red world expects and is witness of in the men and women of his own race. If he has deceptions he has learned them from the whites chiefly, for no good Indian is without exceptional moral character. There is no exoticism in him, no false psychology, no false moral shades. He has been all his life long a searcher after the norm in moral and spiritual adjustment. He has sought incessantly for the precise value in his body and mind and soul which would correspond to what the sky and the cloud, the earth and the sun look to his acutely microscopic eye. He has invested them with presence because he has always had the need of worship. They were the obvious natural deities. He was thinking just as profoundly as the Greeks and the Egyptians were thinking, but his philosophies were intuitively systematic, and not intellectually set, formula. He wanted original gods, as they were wanting them, and like them, he invented them for his own uses. He had no set scheme pre-arranged for his existence, and like every original in our now so unoriginal world, he had to create for himself a system which would coincide with his imperative need and correspond to the size of the "thing" around him. It is to be found in the symbolization of individual entities passing before him in solemn procession. He took the major presences first of all, and invested them with

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deific virtues because of the gifts they conferred. He began naturally then, with the sun, the moon, the earth, the sky. Then the rain, which is born of the cloud. The animals and the birds that clothed and fed him came next in his world. Then the vegetable kingdom he personified and blessed. For all of these he invented symbols of celebration and in the creation of these he formed his uniquely original and most convincing esthetic science.

Taste never rises out of barbarism. It rises from acute sensibility. The true artist is therefore and must of implied necessity be the most sensitive of men. Forms with light on them were come to the point of being understood, of "coming to understanding," and therefore to realization in the esthetic consciousness. The great artist is then that one who is most sensitive to the spirit of existence in the things around him, which is nothing but the life in them. Great art is born out of great understanding of life. The artist employs the inevitable harmonic law of the geometric principle in nature. He learns how to rhythmicize a lifeless space in terms of existing life. The modern artist confines himself chiefly to the quadrangle. The primitive peoples placed their art in every phase of their intimate life. From living in the clear and free air, the life of the animals taught them the sense of privacy for the intimacies of their individual lives. Love was for the out of doors. Marriage was for the secluded places because it involved the results of procreation. Else the animals would never have found caves and invented dark places to be silent in, in time of great giving forth. Nature is silent in her creative processes.

Most animals and birds are masters of design and ornamentation, as nature

is, in the organisms of themselves. The birds invented perfect ways to build their nests. Simple consciousness taught the birds and animals that their bodies and the bodies of their broods required food and warmth for existence. Similarly it was, humans learned the higher forms of the nest and the cave, and the need for self providence. From their loftiness of feeling toward something like themselves, only somehow greater since it created them too, arose the redman's sense of worship, of celebration, of gratitude. He had the inner need of deification thrust upon him. His religious instincts were therefore complete and thoroughly reliable in themselves. The trees taught him the use of the column, the sky the use of the arch, and his temple was begun. The column came to support the arch. From these were evolved open and closed spaces, such as walls and windows, with always the need of a place there to look "toward" reverently. From this he formed his altar, and from this the kiva became necessary to the redman, a place to go away in and reflect, a sanctuary. Each living entity therefore called for celebration. Each became symbol to his sense of existence, or in other words, his imagination. The Egyptians, the Greeks, the Assyrians, the Abbyssinians, and on to ourselves found themselves with not only the need but the power to create, and the artist became the necessity. Everyone was taught the science of his specific racial esthetic, so that art sprang from the whole race.

Today in this unreverential age the artist is the excrescence. He is not necessary to the system prevailing like the engineer, the chemist, and the mechanical inventor. When art became personal and individual it became realistic and concrete, as well as jour-

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nalistic. It knew only the objectively obvious. Art without some sort of symbolization is hardly realizable. So it is we have the highly deified and wholly worshipped mechanical era. Electricity is our new found deific principle. Therefore it is science and not religion or art has become our modern necessity. Science has proven so much the imagination can not prove. It is, however, the imaginative principle keeping man as well as the artist in man alive. It is through the imaginative principle the artist may expect to endure. The power to visualize and make real what has been observed or imagined. The attempt in this century in art which is called modern or ultra modern, is the attempt on the part of the modern artist to "know" esthetics in the sense of intellect rather than of religious symbol. Intellect in lieu of soul. It is commendable and clear-sighted inasmuch as we are not as yet a great race or a great era in the sense of ancient and eternal imagination. Great art is now a type of mental calculus. There is need for an eye like the modern mind. That is the only plausible excuse for the attempts of impressionism and its forerunners up to the last shades of eclecticism. All these shades are plausible as well as valuable since they attempt to elucidate the modern ocular necessity, and replace the sense of soul in the ancients. We are essentially irreligious. The proof of modern esthetic it is too soon to realize or measure in the larger sense of esthetic expression. They should be welcomed merely for their modern intensity and logical existence. The comparison of modern esthetic is merely used here to accentuate the gifts for invention of all living peoples. It emphasizes the importance of esthetics to all peoples as a natural mode of expression.

So it is I wish to speak of the esthetic of the redman as the science of the redman because it has been so exceptionally perfected for his own racial and therefore personal needs. He has unified his sense of music as sound, music as words, and music as movement. He has found the melodic harmonization of his muscles is as necessary as the perceptions of his ear and brain. He has found the way to celebrate his universe by a complete and overwhelming convincing esthetic. It is not possible to know what the common eye received from these redman performances. One thing is possible, however. That is, that the artist has found confronting him, an example of artistry such as we of our time are totally at a loss to rival, or even so much as to copy in any feeble degree. The corn dance seen yesterday was not an example of new art. It was the art of a yesterday of thousands of years of experiment, and final achievement.

It is the artist who is most of all privileged to celebrate the scientific esthetic of the redman, as being for him one of the finest examples of ancient and living art he can hope in his time to witness. It is an artistry to which the real artist imbued with artistic conscience, with a belief in the esthetic integrity of the artist, need never be ashamed of belonging. He need never fear for the unflinching devotion to the principle he chooses to follow. He is necessary to himself, therefore necessary to the principles of human expression. The sense of beauty is a vital essential, since nature has shown him the way. He will be remembered more for his conscientious adherences than for his capacity for compromise. I can not personally conceive of the artist being present at the dances of the redman not coming to this

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conclusion if he have the true soul or a conception of what the artist's mind or possible soul signifies. The redman dances for his own development, for his own mental and spiritual as well as bodily efficiencies. What else then shall the primal preoccupation of the artist be? The modern artist is irreligious. That is his first barrier. He is superficial; that is his second. His more or less indifferent copying will yield him nothing beyond an immediate practical prosperity. Until he has imbibed something of the character and quality underlying and inherent in the superior spectacle of spiritual veracity, he can not hope to do more than feebly copy the tritest of externals which any half naked eye can observe.

My salutations are to the scientific esthetic of the redman. It is the artist who is permitted to understand a great many things, for he is despite himself part priest and part actor. These are the primal instincts of the type, the power for reverence, and the power for re-presentation. It has been said that the artist mind is the Promethean mind. It is the artist's psychology, this certain capacity for loving the flame of life. We find in all art just what proportion has existed in great geniuses, Shakespeare, Goethe, Homer, and countless others. The esthetic of past arts in the special invention of the individual along the vast outlines of progress. The artist should welcome then, his understanding, since he is intended to have a more than average eye, a more than average brain. Perception is or should be concentrated in him. It is what the philosophers crave. The power to "see" clearly. It is what the artist has with his eye, the power to observe the rhythmic order of the universe. The eye with a brain in it is what every artist should covet. Men-

tal or intellectual ocularity is the degree he must expect of himself. It is the age of the eye. The ear has had its age, we may almost say. The musician's eye to see is as important to him now as his ear to hear. Above all, it is the brain to think out sound clearly, and to invent new sensations of sounds. For the artist, it is the eye that counts. It is the clue to what is called modernism. The new principle implies mental and ocular originality in the artist.

The science of the redman has shown us the need of visualized gesture in our own modern and mechanistic existence. The power to put over majestically the conception of "thing in existence." The Christian conception gave us some fine cathedrals and a few great paintings in the cathedral spirit. The worst that it taught us was abnegation of the body. It brought us our puritanism. The redman of the seen to be yesterday will have taught our pale mentality what the red understanding of the universe is. It will have taught the principle of the pagan conception, that everything that is worth caring for is worth celebration. That nothing in art shall endure or in life for that matter, without the explicit inclusion of the body. Complete understanding includes the clear conception of the beauty of the body even in its sensuous frankness. The redman has trusted for centuries the single moral spectator he had encountered, namely the sun. We are ashamed of the sun today. We trust the moon more for our sensuous enterprises. It covers. We clothe ourselves with Christian prudery. This is something for the Christian principle to remember. The hiding of things produces curiosity. Curiosity is of necessity vicious. We should be frankly and openly familiar, as esthetics are sure to be rightly familiar. The artist, like the physician

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at his best, knows no curiosity. He being by reason of his nature familiar with all things in life. He is scientific spectator of all the principles of nature. To the artist all things are "visible." His eye penetrates cheap clothing. He has clairvoyancy for what is wilfully withheld from him. Hence his special power. He could not think of the redman as undressed. He thinks of him as naked. All nakedness is virtuous. He is not responsible as spectator for what happens immorally above the eyes, in the heads of other people.

The science of the redman is something for governments and nations to uphold. At least for as long as our aristocratic guests shall remain in the land of their so plebeian host. He can not abide with us for long. Modern pruderies can be convinced of this. To hurry individuals and races off the face of the earth as is obviously the modern fashion is not the decent conduct of respectable humans. The plea for the scientific esthetic of the redman must come then from the artist as being perhaps the only one to instantly recognize. The artist finds himself in the presence of superior artistry without rival in the present day, certainly. He sees the high state of spiritual excellence the redman has evolved in his scientific esthetic. He has shown us an impeccable mastery in most personal form of expression. We can thank the redman then for the glimpse he gives us in his remaining years of the spectacle of original esthetic achievement. The

science of the redman, it must truthfully be called. It is from the redman I have verified my own personal significance. I have learned that originality is the sole medium for creation. I have learned that what is true for races is true for individuals. That art is a logical necessity to the development of human beings as long as they retain the psychology typical of them, as we have known them up to this era.

When the hour comes that shall prove us as a nation capable of understanding art, we shall hope to arrive at our much needed maturity among the great nations. We shall in respect of art, prove perhaps more than we have up to the present time, more than just a youthful willingness to learn. *We* are old enough among nations even now, to "know" better. Until the esthetic consciousness becomes an individual issue, as it certainly was with the great races, such as the Greeks, the Egyptians, and even our redman in his gifted way, there is little hope of an inherent national culture. That is the artist's business. To prove himself necessary to his nation, more the instrument of cultivation and less of a *marchande des modes* in the medium of painting as expression. It is the artist most of all who needs awakening to the science of esthetics. The dance of the redman offers to him a perfect example of race achievement through personal application and devotion.

New York, N. Y.

(To be continued.)





# LIFE FORMS IN PUEBLO POTTERY DECORATION

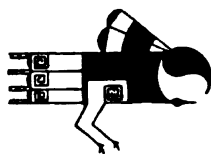
By KENNETH M. CHAPMAN

**M**UCH of the decorative art of all primitive peoples is derived from living forms which have become so conventionalized that their origin is often hard to trace. But the realistic representation of certain animals often persists, adding zest to our pleasure in line and form and space. In such recognizable forms of human, animal, bird, serpent, and insect life we often find what we fail to grasp in highly conventionalized designs, a record of primitive man's regard for all nature about him, and of his own relation to it.

The Southwest affords a most inviting field for a study of this persistence of realism in decorative art. Here, the remote ancestors of the Pueblo Indians spread throughout a vast area, settled in groups by the headwaters of little streams and for untold centuries before the coming of the Spanish, recorded the contentment of

their simple lives by the symbolic decoration of pottery. There is a remarkable geometric quality in this early decorative art that has led to the belief that it was borrowed from the angular forms of basket and textile design. This geometric idea must have had a strong hold upon the imagination of the ancient potters for even their drawings of animal forms had all but merged into it. In figure 1, we find the bodies of four birds as parts of a geometric design, each with a mere crook and two lines to represent its head and tail.

As time went on, there came a concentration of greater populations in various areas and in these the ancient decorative art was modified in many ways. In some new forms of geometric art were devised, and these still held sway over realism. In others, however, there was a remarkable trend toward realistic drawing of life forms. In the

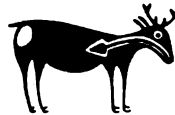
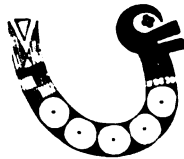


1. Ancient black and white.  
5. Ancient Hopi.

2. Pajarito Plateau.  
6. Mimbres Valley.

3. Pajarito Plateau.  
7. Mimbres Valley.

4. Mesa Verde.  
8. Mimbres Valley.



9. Mimbres Valley.  
13. Casas Grandes.

10. Mimbres Valley.  
14. Casas Grandes.

11. Casas Grandes.  
15. Zufi.

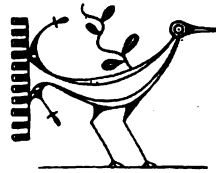
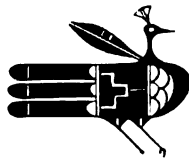
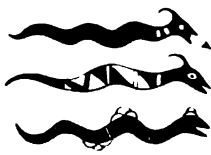
12. Casas Grandes.  
16. Zufi.

once populous region of the Pajarito plateau in northern New Mexico, the bird was painted in rectangular forms with broad outlines of glazed black (figure 2). Many of these bird figures could not be recognized except by the recovery of enough material to show their identity with more realistic forms like figure 3. In another area, the Mesa Verde of southwest Colorado, a marked turn toward realism is seen in the rounded body, and the addition of legs to the bird shown in figure 4. In a third area, that of the Ancient Hopi, the bird was combined with new symbolism and new decorative arrangements in which beautiful sweeping curves played a prominent part. One of the most realistic of these appears in figure 5.

Far removed from the Ancient Hopi were the people of the Mimbres valley in southern New Mexico. Here they had not only developed the geometric design of the ancients to its highest degree of perfection but they had also used with it the greatest variety of life forms to be found in either ancient or modern Pueblo art. These include representations of deities or mythical personages, of the people themselves

in their various occupations and rites, and a remarkable list of animals, birds, serpents, fish and insects. In figure 6, one of a group of hunters, we see the difficulty which the primitive artist found in trying to represent the action of the arms while adhering to the conventional drawing of the shoulders in full front view. Animal and bird forms were filled with most striking symbolic designs (figure 7). Others show a keen observation of details. In figure 8, we have an antelope, whose horns, throat stripes and white rump patches are all clearly shown, the latter drawn one above another without regard for their realistic arrangement. The bird (figure 9) also bears a symbolic device, and the serpent (figure 10) shown with a horn, is clearly an ancient form of the mythical horned or plumed serpent of modern Pueblo Indian art.

There is a most marked difference between this development of realism and that found in the Casas Grandes region of Chihuahua, Mexico, which marks the southernmost limit of the ancient Pueblo culture. Here human, bird and serpent forms were usually confined within the triangular or rectangular spaces of involved geometric



17. San Ildefonso.  
21. Zia.

18. San Ildefonso.  
22. Laguna.

19. Santo Domingo.  
23. Acoma.

20. Cochiti.  
24. Hopi.

designs (figures 11 to 14 inclusive). The serpent would hardly be recognized as such without the horn, which identifies it with figure 10.

This development of a distinct decorative system had ended in some areas long before the Spanish invasion; in others it seems to have lasted through a century of contact with the conquering race. Except for the use of plant forms, which seldom appeared in pre-Spanish decoration, there seems to be no trace of European influence upon later Pueblo art. Decorated pottery is still made in most of the Pueblo villages and each now has its own distinct system of design. Many still make use of life forms. Examples are shown in figures 15 to 24 inclusive. We see in all of these the introduction of new symbolism. The Zuni deer (figure 15) is always represented with a single white rump patch, and with a symbolic device once commonly used in all animal figures, a line of red connecting the mouth and heart.

Three forms of the horned or plumed serpent are shown in figure 17. One of these bears the conventional symbol of clouds. These clouds, together with symbols of sky and rain, appear also

in the San Ildefonso bird (figure 18). They recur constantly in pottery decoration and are to be interpreted both as an expression of gratitude for the blessing of rain, and as a prayer for its continuance.

Except for the parrot from Acoma pottery (figure 23), there is no recognizable species among these birds. This does not imply a lack of observation or memory on the part of the Pueblo potters, for they are close observers of nature. Nor does it imply a lack of artistic ability, for their art is based upon sound principles of design and much of it is done with surprising skill. This comparison of life forms from the most ancient to the most modern does seem to show, however, that a certain degree of realism was deliberately sacrificed to symbolism, and that the ability to depict the characteristic features of the eagle, the quail, or any other bird or animal was applied to the decorative arrangement of an all important symbolism. Considering this strong tendency toward the symbolic and conventional extinction of life forms, it is surprising indeed to find them still a decorative element in modern Pueblo art.

*Santa Fe, New Mexico.*

# THE JOY OF ART IN RUSSIA

By NICHOLAS ROERICH

## II—THE STONE AGE

**H**ERE ends the "stamping" of life through metal. Here ends nationality and the conventions of political economy; here ends the rôle of the crowds. Art alone does not end beyond them. A different man stands out clearly: it is from the Stone Age that he is looking at us. Joy of art has been rolling its waves through all the periods of life. The abyss between those waves has been very deep at times, but the higher rose the crests of the waves: so high, indeed, that we can discern them from our view-point.

Let some people look askance at the "deadness" of archaeology, and draw a sharp line between it and art. Even a self-denying lover can be excused his involuntary shudder as he approaches the Stone Age: for, that age is too far from our modern conception of life—which makes it as difficult to grasp the realities of the Stone Age as it would be difficult to see the depths of the firmament with a naked eye.

Humanity knew the joy of art, and we can still trace it. Let us forget for a while the sheen of metal. Let us think of the many wonderful shades of stone, of the noble hues of precious fur, the graining of self-colored wood, the yellow chords of reeds and rushes, and the beauty of the strong human body of the cave-man. We should keep them in mind all the time while we try to penetrate into the atmosphere of the days when that man lived. Can we actually catch glimpses of it, and hear its echoes? Or, is it just possible to find a correct view-point?

The tradition of a Mordve tribe says:

"The goddess Angi-Patthey, in her wrath stamped a flint stone against a rock—and gods of earth and water, of forests and dwellings, appeared from the sparks. She finished with the flint stone and flung it to the earth; but it became a god too, for she had not killed the creative power in it. And the flint stone became the god of propagation. That is why a little hole in every yard, or under the threshold, is covered with a little flint stone god."

Let us compare this legend to the Mexican one:

"On the Mexican sky there were once upon a time the god Zitlal Tonnack, a shining star, and the goddess Zitlal Kuhe—the one that wears a starry garment. That starry goddess bore unto him a strange creature—a flint stone knife. Their other children, astounded, flung it down to earth. In striking it, the flint stone broke into fragments, and one thousand and six hundred gods and goddesses appeared among the sparks."

Thus we see that the cosmogony of Erzia<sup>1</sup> is no poorer than that of the Mexicans.

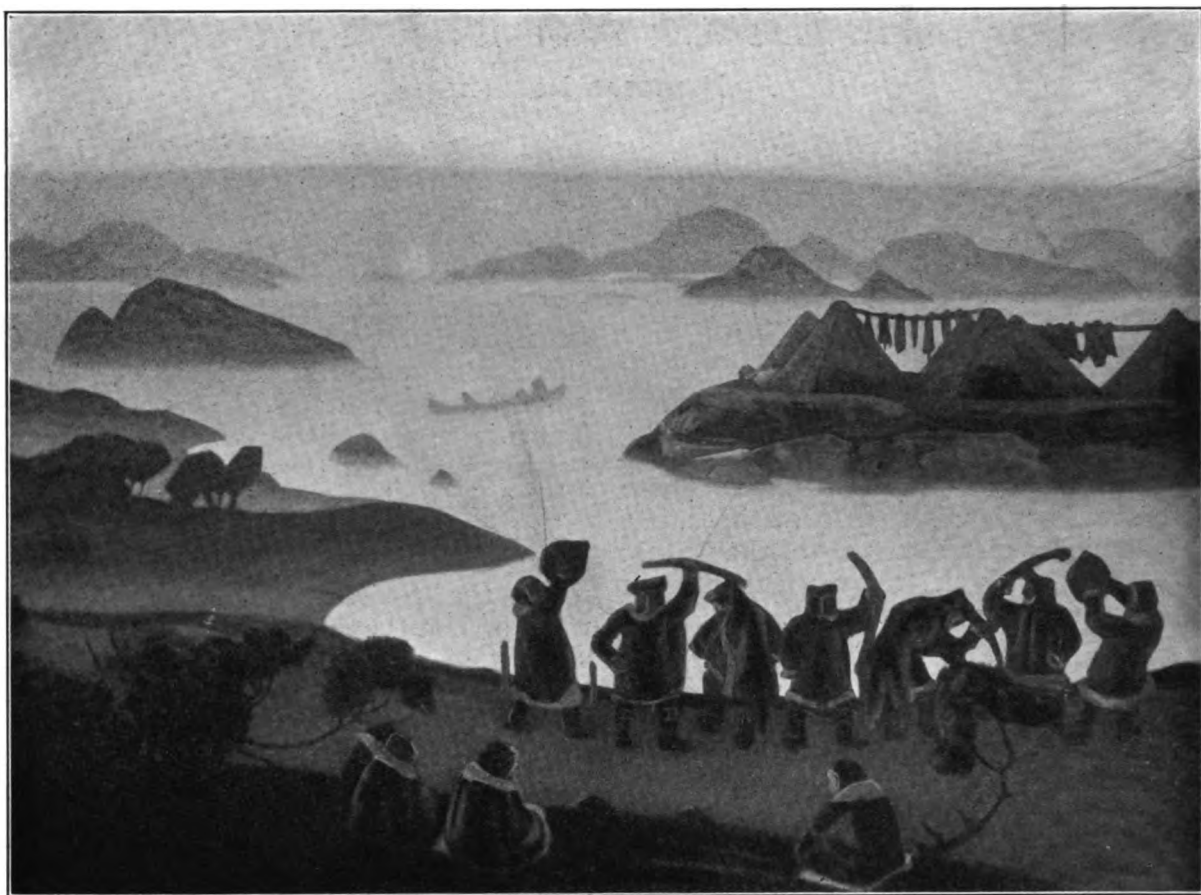
"With a stone knife thou shalt kill the calf," orders the sacrificial ritual of Voti.

"The arrow sent by thunder lessens the pain in child-birth," is the belief among the unsophisticated Russian "healers."

"The Giants have buried a stone in the forests," remembers the progeny of Yem and Viess.

There are many more traditions and legends. Each tribe keeps until now the mysterious foundation stone of the

<sup>1</sup>Mordve, Erzia, Voti, Yem, Viess, are Finno-Slavonic tribes. Part I, ART AND ARCHAEOLOGY February, 1922.



"CALL OF THE SUN." (Stone Age.) By N. Roerich.

Stone Age. Customs and beliefs, as well as the half-legible fibres of the ornaments, never give up the tale of the "pre-historic" times.

So are those times called; but they are not absolutely detached from ours: on the contrary, they find their way within the pages of our history. Where are the limits of life beyond which we can see no metals?

We Russians are in the habit of searching for the roots of our art very far back. We refer them to India, Mongolia, China or Scandinavia, or to the grotesque imagination of the Finns. Yet, besides the impressions left by the later tides, we have, like every other

nationality, the general human path leading back to the most ancient international hieroglyphics, which explain human love of beauty: this is the path through the Stone Age.

It can be foretold that, seeking for a more perfect existence, humanity will think more than once of the Free Man of the ancient times. He knew Nature, and lived heart to heart with it, hand in hand. This is something that we have lost.

Harmonious were the motions of the ancient; sensible were his thoughts; he was exacting in his sense of proportion and in his love for ornamentation. It is a mistake of a scanty knowledge to





"HUNTER DANCES." By N. Roerich.

define the ancient Stone Age as an era of the primitive, the utterly uncultured man. There are no traces of the animal primitiveness in the stone pages that have reached us. We can only guess in them a culture most distant from ours: so distant, indeed, that we can hardly think of it as of a *culture*; it is too different from our erroneous conceptions of a "savage."

The now almost extinguished uncultured natives with their flint stone spears resemble the man of the Stone Age just as much as an idiot resembles a sage; they are only degenerates; a few racial motions are the only link left between those two. In reality, the man of the Stone Age has set a-ringing the birth springs of all cultures to come. He had the power to do it; while a savage of our days has lost all his power

over Nature—and with it all his sensing of her beauty.

Human existence, fighting and erring in its constant fear, has made a maze of itself; and, in order to see new open roads, we should discover those from where we started.

It is only recently that we have grasped that the entrance halls of the museums filled with dusty old metal illustrate not a dark spot on the geological tree of our art, but its brightest shoots. This should command as much awe as does the fact that humanity has been in existence scores of thousands of years.

We are not deceived by the few fragments of bronze and by the piles of crushed stone that are the only things found in the places where the main squares of immense cities stood once



"SACRED LAKE." By N. Roerich.

upon a time; we realize the smile with which Time has been playing about. Just in the same way the Stone Age could not possibly be represented by the few fragments of stone that have remained on the surface of the earth.

Mystery dwells round the traces of the Stone Age. Nothing except its remains is attributed to heavenly origin. Many gods are supposed to have sent their spears and arrows flying about the earth!

In the so-called Classical Era the real derivation of the stone weapons could not be solved, and the Mediaeval

Era failed in that task too. It was only towards the end of the XVIII century that some of the learned have come to disclose the origin of the most ancient objects of man's make. But even their statements are scanty and vague. There are but a few of them that carry conviction; most of them still remain open to argument. There is no wonder, because, if the lapse of just one thousand years makes it difficult to find an absolute definition with regard to some particular century—how much more difficult it is when scores of thousands of years have gone by? Even the



"St. NICHOLAS." By N. Roerich.

Glacial Era has been replaced in some of the theories by a sudden cosmic catastrophe!

Let us remember that all the names of the ancient eras have been given to them but "conditionally" and have come from the names of the districts where the ancient objects have been found. One can imagine what wealth of unexpected things is still hidden within the earth, and what changes may be coming in the now established theories!

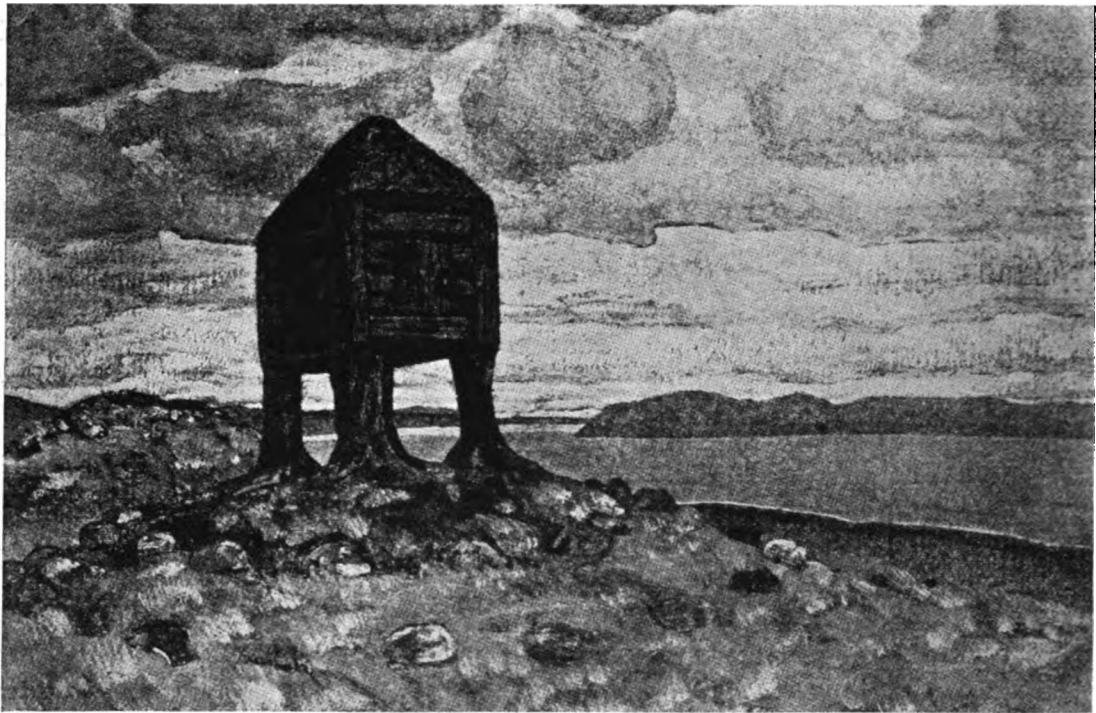
There have already occurred some startling instances of this kind. It is dangerous to fix scientific theories within our knowledge of ancient stone objects. The artistic point of view

alone is possible. The investigations of the beauty of ancient life can not impede the scientific proofs which are to follow them in the future.

It is quaint that the aspirations of the Stone Age seem to be the nearest to our modern searching of beauty. The cycle of culture is but leading us back to what the ancient man realised in his time; I mean the longing for harmony. The painful searching for the latter in our modern art particularly reminds of the care with which the ancient man tried to make his surroundings sensible and harmonious, embellished by his loving touch.

Each single item of our life gives an idea of its other ingredients. An ex-





"THE HOUSE OF THE DEATH." (Slavonic custom.) By N. Roerich.

cellent point of a spear tells of a handle that must have matched it. The same refers to any tool or weapon. The imprints of cords and nettings are very eloquent. It is obvious that home life with a cave-man had its fixed standard of comfort and beauty.

The breath of the Stone Ages reaches us as a breath of Joy of Life. The hungry and greedy human wolves came but later on: the Stone Age man was more like the king of the forests—the bear: satisfied with ample food, homely, powerful but good-natured, heavy but quick, furious yet kind, persevering yet benevolent. Such was the type of the Stone Age man.

Many of the peoples have the legend about the bear being "a man turned round." There exists quite a cult founded on this belief, because humanity senses in the bear many features which are akin to the first forms of

human life. The cave-man is monogamist by nature; it is only the growth of the family—its working capacities—that make him stoop to polygamy. He values bearing children as a means to continue his creative work; he has a personal longing to create and to embellish things. The need of exchange, the habit of smartness and the fear of solitude have appeared but in the later stages of human life. The cave-man admitted the social principles only where intermingling with others did not really affect his inner sense of personal freedom,—for instance, in hunting, in fishing.

The remnants of the first two epochs (as these are supposed to be by the geologists)—*i. e.* the petrified bones of the terrific creatures that lived then—form a canvas for a boundless tale of imagination; but let us leave them to an artist's soul, to which they are as



"GIANT'S GRAVE." By N. Roerich.

precious as the works of human hands. Let us also leave alone the third Pliocene with its mysterious forerunner of man. This is a region of guesses and inventions. The scratches found on petrified bones and on flint stones are not sufficient for consequent artistic valuation. But the Chellian, the Acheulian and the Mousterian epochs of the pre-Glacial period already approach art. We see the man as the king of nature at that time. He has hand-to-hand fights with the monsters; with assured blows he moulds the wedge—his first weapon sharpened on both edges. The mammoth, the rhinoceros, the elephant, the bear, the gigantic deer give him their skins.

He leaves his dwelling, the cave, to the lion and the bear, and does not mind their being his neighbours, since he already protects his new dwelling with stakes. Another jolly way of a con-

queror occurs to him—and he tames the beasts! This was an exciting time of numberless conquests.

Then we see the man intuitively moved by the instincts of harmony and rhythm. In the two last epochs of the Paleolithic (Solutrian and Magdalenian) we see his dwelling and his home life perfected by means of art to a degree. All that a solitary creature could do has been created by the ancient of that period.

The herds of deer presently appeared to him as an excellent material for practical use. The man began making arrows, needles, ornaments, handles, etc., of deer horns. The first horn sculpture and the first designs belong to that period; also the famous little figure of a woman: the stone Venus Brassempui.

Various kinds of ornamentations can be traced in the caves; their ceilings bear



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designs representing animals, and it is quite obvious that the artist of those days had an acute sense of observation and could convey the exactness of movement. The ease and freedom of his lines approach in their harmony the best Japanese drawings.

The caves in the South indicate beyond any doubt the true sense of art in the ancient man; they bear traces of the first mineral paints and sometimes have complex designs on their ceilings. Such dwellings are sure to have been lighted with suspending lamps, especially as the discovered objects of that period reach the qualities of jewelry: finest needles, bridles for deer, ornaments made of pierced sea-shells and of the teeth of animals.

As the principle of exchange was gradually taking root in man's mind, the power of imagination in producing desirable objects was bound to develop.

There is a break between the paleolithic and neolithic periods which, to our minds, is filled with mystery. There might have been some cosmic changes; or, different tribes of humanity came into existence, or, again, the cycle of a certain ancient culture might have come to its closing point; but the features of human life that can be distinctly traced next are different. Apparently, solitude has lost its fascination over the mind of man. He has learned the charm of sociability. That knowledge brought new spiritual demands from art creations—and new means of fighting! Many skulls of that period are found to be fractured with heavy weapons. The man of the deluvian (quaternary) period threw his challenge to life—which expressed itself in Neolith.

In Russia there is nothing striking found as yet illustrating our Paleolithic epoch; but Russian Neolithic is sure to

have been abundant in quantity and in the variety of its objects of art. All the best types of weapon can be found in it.

The Baltic amber ornaments found together with flint stone work belong to the times 2000 B. C. In the Kiev district a mysterious religious tribe appears not only to have possessed polished weapons in the places of their worship, but also little statuettes of women, which indicate their derivation from the cult of Astarte (16th cent. B. C.).

At the battle of Marathon some of the units were using flint stone arrows! All this shows how the periods of various cultures have overlapped each other.

The Russian Neolith has left piles of weapons and of pottery on the banks of rivers and lakes. Putting together the ringing fragments and following the re-appearing forms and designs, one feels amazed at the power of imagination reflected in them. Particularly characteristic are the remnants of pottery. They indicate that similar ornamentation has been applied to clothes, to wooden dwellings, and to the human body itself: to all that could not outlive the pressure of time.

The same types of ornaments have found their way into the epochs of metal; and even the modern embroideries take us back to the most ancient era, as, for instance, the popular design of the deer has nothing to do with the polar regions, unknown to the central Russian, but should be attributed to the times before the deer has gone over to the far North, because the bones of that animal are found in abundance amongst the flint stones in the centre of Russia. The clay beds of the Stone Age often bear the design of a serpent.

No reasoning against the innate instinct of art can withstand the facts:

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isn't the nature of ornaments the same with all people and all tribes, however isolated from each other by time and space?

The problem of the origin of the ornamental art, in any case, leads us back to the primitive touches produced by the primitive man: a hollow and a line. It is on these two that all the rest of ornamentation is founded. The ancient man, busy with moulding huge boilers with rounded bottoms, or with making a tiny cup covered with a network of lines, was instinctively applying all tools he could find: his hands, his nails, quills, stones from meteoric showers, strings, nets. Everyone tried to make the vessels of his household as valuable and beautiful as he could.

One can sense the keenness of the cave-man in covering the whole surface of a boiler with tiny little holes or with interlacing designs. One can follow his excitement of an artist at the time when he first thought of applying strings, nets, even his own clothing, in order to leave the imprint of their tissues on the soft surface of the clay. But this also failed to satisfy him, and he discovered some vegetable paints and applied them eagerly. It is easy to imagine what an amount of his inventions must be buried in earth, or effaced by time, or by water; most likely, the same scale of red, black, grey and yellow tinges had been embellishing his clothes, his hair, even, perhaps, his body. Really, the fact that the cave-man did everything to embellish his surroundings stands out as a living reproach to us. There can be even no comparison between our aspirations for art and his—who walked the same ground thousands and thousands of years ago.

Those who see ancient stone articles only behind the glass panes of the

museum cases can hardly avoid the error of having prejudice against their beauty. But take any original piece of a stone weapon and put it side by side with your favorite modern art things: to your surprise, it will not bring any discord with it; instead of jarring on you, it will add a note of nobility and restfulness.

If you wish to see the soul of an ancient piece of stone work, try to find one somewhere yourself. At first, you may not notice at all that you were lucky; but, in twisting it round in your hands, you may place your fingers in the same hollows which were meant for a similar human hand, and—from under the layers of age (which makes the stones grow grey too)—you will suddenly behold a beautiful work of love and beauty on a piece of jasper or of a dark green jade.

The variety of tools, instruments and weapons of the ancients is much greater than is usually known. The Russian Neolith proves this amply. There are lots of complex objects amongst its remnants which defy so far our imagination as to their use.

It gives a feeling of satisfaction that this is not merely a praise for one's own country: at the Pre-historic Congress in Périgüéux in 1905, the best French connoisseurs, Mortillier, Rivière-de-Precour, Cartalliac and Capitan have hailed the exponents of the Russian Neolith with enthusiasm, and have placed them on the level of the Egyptian samples.

Are we able to picture in our minds the dwelling of a Stone Age man? There is no answer to that yet. But the fact we should bear in mind is, that there is often left nothing but a heap of brown stone even in the place of a very large building.

The remnants of stake dwellings



**"MEHESKI, THE MOON PEOPLE."** (Compare with Pueblos.) By N. Roerich.

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indicate well developed forms of home life. We certainly had them in Russia. It was an old idea with the Slavs to isolate their dwellings from the ground and to place them on stakes. The little bungalows of this kind where the Siberian and the Ural hunters to this day store away the skins of killed animals have lived through countless centuries. At the beginnings of trade, such stores played a great part. Our first chronicler, Nestor, mentions "burials above the stakes by the roadside"; this refers to the ancient "huts of death," or, actually, isolated little tombs erected in the shape of little log-huts on stakes. The favorite item of Russian fairy-tales, "the hut on chicken legs," is of the same origin. Numerous islands on our broad lakes and rivers fostered the popularity of such dwellings of which whole villages were erected.

Let us look just once more at the picture of life as it must have been in the far vistas of the Stone Age.

I can see a lake. A row of dwellings along its bank. There is something refined about their ornamentation which reminds you of India and Japan. There is harmony in the great gradation of color of stones, furs, wicker-work, pottery, and the tawny human skin itself. The roofs topped with tall chimneys are covered with dark yellow reeds and fur skins and with some extraordinary net-work interwoven with thatch. The ridges are fastened together with carved planks of wood. Keep-sakes of successful hunting are also used as ornaments over the corners of the roofs. Invariably, there is the glaring-white horse skull that guards the place from an "evil eye." The walls of the houses are covered with ornamental designs in yellow, red, white and black. There are fire-places for

bonfires inside and outside the dwellings and above them vessels are suspended—beautiful ornamental vessels in brown and greyish-black. There are skiffs and nets at the water-side: they are thin, well-made nets. Skins of animals are spread about to dry: bears, wolves, foxes, beavers, sabres, ermine.

There is merry-making. A festival is taking place to hail the victory of the Spring Sun. The people have been round in the forest and enjoyed the first foliage and bloom and grass, and have made wreaths of it all to wear on their heads. Quick, alert dancing is going on, to the piping of wood- and horn-pipes. Many of the various garments amid the crowd are trimmed with furs and with touches of colored needle-work. Smartly shod in leather and in woven foot-wear the people stride about daintily. The younger generation forming rings for dancing and singing wears amber ornaments, embroidery, stone beads and the talisman teeth.

These people liked to please each other! These people were sure to throb with joy! Art already played a great part in it. They were also sure to sing so that one could hear their blending voices far beyond the lake and forest.

The huge bonfires looked like living creatures of gold in the coming dusk. The people's figures moved against them—quick or pensive, but filled with the sense of appreciation of life.

The water in the huge lake that looked stormy in the day time now became restful and was like lilac-colored steel. Skiffs, taking their part in the festival, swiftly glided along it late into the night.

The Yakuts in Siberia, whose language has all but died out by this time, used to sing not so many years ago



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their ancient, ancient song of the spring festival; here is its literal translation:

"Hail, thou juicy-green hill! The spring warmth is revelling! The silver birch is unfolding herself! The smooth fir is brighter! The grass is green down in the glen! This is the time for games and for merry-making!

"The cuckoo is shouting, the dove is cooing, the eagle is searching, the lark is gone up to the skies, the wild geese are flying in pairs, birds with motley feathers have come back, and those with tufts are crowding together!

"Ye people who find your market in the dense forest—and your city mid the naked branches—and your street along the water-way!—whose prince is the wood-pecker, and whose alderman is the blackbird! All of ye—speak out! Make your youth come back to you, sing without halting!"

The day will come yet when we shall learn much about the Stone Age. We shall appreciate that age and learn a lot *from* it too. Only the Indian and the Shaman wisdom has kept some reminiscences of it.

Nature will prompt us to grasp many mysteries of the beginning of things. But there will be no words to prompt us: there is no language left of those times; and no finds, nor phantasies, will lead us to it. We shall never know the song worded by the ancient. What was his shout of hunting, of wrath, of attack, of victory? What words did he use when revelling in his art? His word is dead forever.

The wise men of Mayah have left an inscription:

"Thou who wilt show thy face here after us! If thy mind thinketh, thou shalt ask—Who were we? Who are we? Ask the dawn about it, ask the forest, ask the wave, ask the storm, ask love! Ask Earth—the beloved Earth filled with suffering! Who are we? We are Earth."

When the ancient felt the approach of death he thought with great calm:

"I am going to rest."

We do not know how they spoke in those days, but they thought in terms of beauty.

So we have traced man's love of art back to the Stone Age. You can see that our way was not inconsequent or casual; it has actually lead us to the origins of real art and real aspirations for knowledge. And now I address you from the depth of ages: you—the most modern people, and you—who have lived through scores of thousands of years, and you—the conquerors of the globe.

Remembering all the great conquests of art, we should think now again of applying to real life the beneficent charms of beauty. Otherwise, materialism, in its last spasms, will threaten to choke the enthusiasm and spirituality that are now awakening.

In the spheres of art one comes against hypocrisy more frequently than elsewhere. How many people talk "high words" about art and at the same time avoid it in their lives!

On the other hand, we can rejoice at the fact that many women and many of our younger generation are holding the torch of art on high.

We must not be sad. We must meet the cosmic phenomena with smiling gladness because we are constructing just now new forms of life. We know by this time that art is placed as a foundation stone of every genuine culture. Humanity is beginning to understand again, that creative work is not unnecessary luxury. It is gradually recognised as a vital factor of daily life. We know that all aspects of life are set in motion only by art, by achievement of perfection in its manifold facets.

The world of Eternity illuminates our dusky existence by its breathings of beauty; we must walk the rising road of grandeur, enthusiasm and achievement with all the powers of our spirit. The new world is coming.

*New York, N. Y.*



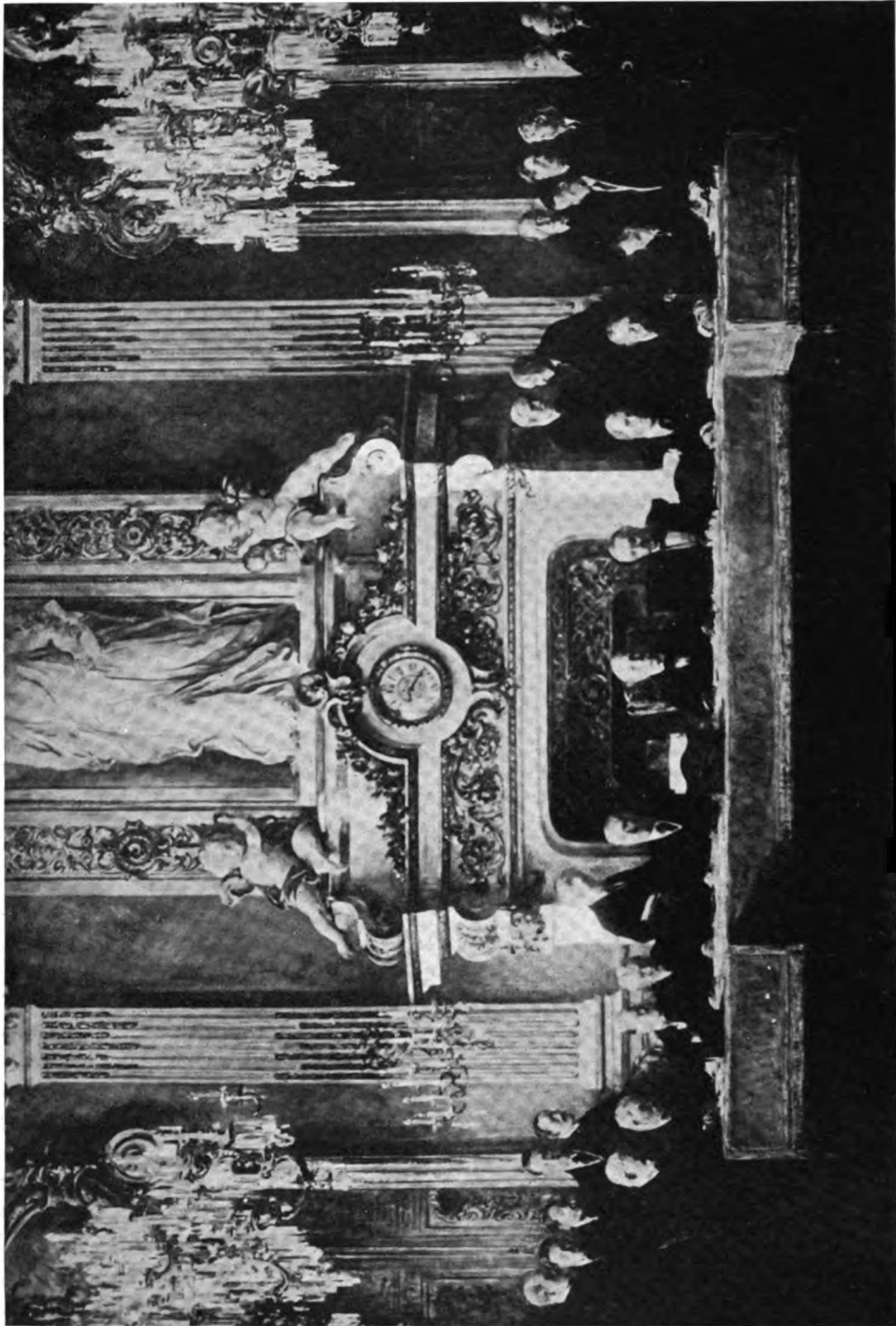
# THE 117TH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

By HARVEY M. WATTS

WITH a brilliant Private View the 117th Annual Exhibition of the Pennsylvania Academy of the Fine Arts opened February 4th and continued until March 26th, inclusive. The general effect of the Exhibition, which contains 427 paintings in oils and 139 pieces of sculpture, is in every way a brilliant resumé of current American art, the "American Salon" feature of the Academy show being kept up consistently this year since all the various centres such as Boston, Washington, New York, Philadelphia, Chicago and the West, including the Taos School of New Mexico, were characteristically represented by attractive canvases. In landscape the Delaware Valley School with Redfield, Garber, Spencer, Folinsbee, Colt was very much in evidence with strong things, and Lathrop as the poet painter carrying off the Temple medal, while Elmer W. Schofield, formerly associated with them but who is now living in England, has sent over some very characteristic English landscapes that make effective contrasts to the more vivid colors of this side of the water. The Hanging Committee and the Jury, which had a very difficult task this year since pressure for space was somewhat beyond the usual, solved the problem by giving each Gallery special distinction with the two large galleries, Gallery "B" and Gallery "F" carrying the larger canvases, though, as in the past decade, the tendency toward small canvases which can be lived with in the home is quite the order of the day. In Gallery "B" the place of honor is given to

Joseph DeCamp's formal study of "The Council of Ten" in session in Paris, while the central picture in "F" on the western wall is Gari Melchers "Easter Sunday," a study of blithe attendance in a Dutch church full of color and spirit.

As for livability the committee has made Gallery "G" a regular open air bower of flowers, fruit, garden scenes, figures bathed in sunlight and even such interior still lifes that are hung being rich in color, which adds to the special gayety of the scene. This gayety is even present in Alice Kent Stoddard's study of the Monday wash on the line in a city back yard, but the striking thing in this Gallery is the sumptuous "Still Life with Fruit" by Mary Townsend Mason, the Mary Smith Prize Winner, while Kathryn E. Cherry's "Fish, Fruit and Flowers" is a gorgeous mass of contrasted iridescent colors. Philip L. Hale with his "Morning Sunlight" presents figures in the open in his most brilliant manner with the key of light being pushed to the utmost of effects that are dazzling, while in a very much more subtle scheme of colors, Frederick Frieske shows a dappled nude lying on the ground in a peach orchard and as it were catching the hue of the peaches as well as being bathed in sunlight and reflecting all the colors of the grassy slope in a way that makes the figure seem to be transparent and a mere part of the light scheme. Colin Campbell Cooper contributes some real garden studies while Juliet White Gross leads off the gallery with a "Mother



"THE COUNCIL OF TEN," by Joseph DeCamp.

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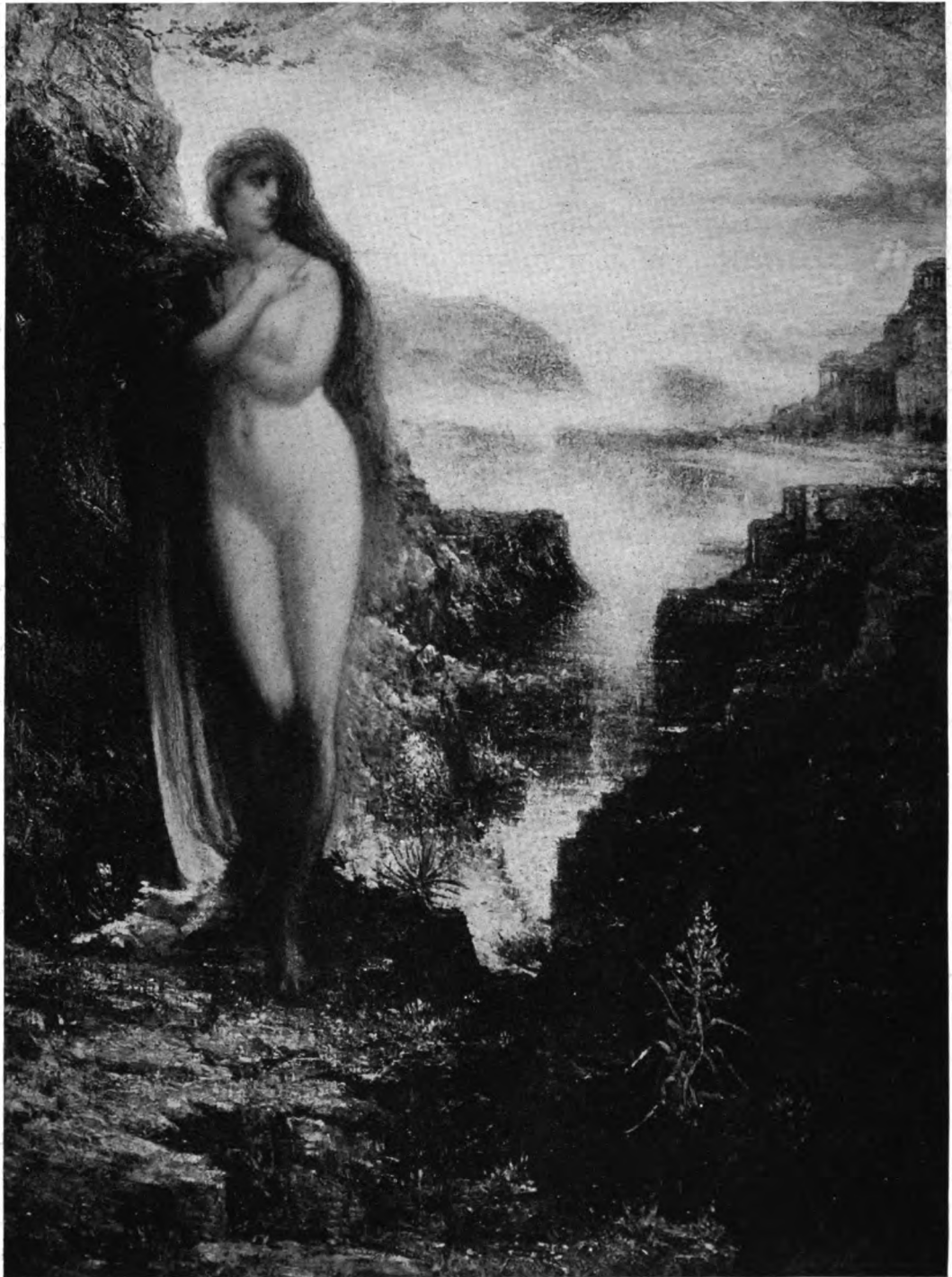
and Babe" in the open steeped in sunshine.

"In Gallery "H," the companion gallery to "G," landscapes and figure studies carry off the honors with three very original imaginative marines by S. Walter Norris giving the keynote of originality and some vivid paintings by George Oberteuffer, revealing him in a new and vigorous light by reason of which he secured the Sesnan prize "for the best landscape." One of the central figures is Philip L. Hale's study in the style of the Dutch school of the seventeenth century called "Musical Moment," while Daniel Garber shows another study of his daughter, "Tanis in White," which ranks with the \$2,000 prize he won at the Corcoran Art Gallery, Washington, for his study of the family group entitled "South Room; Green Street." The fact that John Singer Sargent has a conspicuously fine portrait of "Charles H. Woodbury" in this room and also a remarkable open air study entitled "Dolce Far Niente," gives some idea of the range, while a strong local touch is given in the five landscapes by Charles Morris Young, which tells the story of fox hunting in the picturesque country-side round and about Philadelphia.

At the very head of the stairs in the north corridor is Violet Oakley's study of the aviator son of Dr. George Woodward, "H. H. Houston Woodward," who was killed in service in France in the Lafayette Flying Corps, while the keynote of the landscapes of the Exhibition is struck by three splendid canvases by Charles H. David, "Clouds and Sea," Victor Higgins' "Taos Mountains" and John F. Carlsen's "Stream Idyll." Gallery "I" nearby has some fine portraits by Henry Rittenberg, Jean MacLane, Robert Henri and George Bellows, with landscapes giving

variety from the brush of leading men of the day. Gallery "A" is equally well balanced with Walter Ufer, one of the leading Taos men finely represented, while Alice Kent Stoddard, Felicie Waldo Howell, Juliet White Gross, Yarnall Abbott, Morris Hall Pancoast and others of the Philadelphia and Delaware Valley schools are characteristically represented. In the south corridor, Felicie Waldo Howell gives character to a back yard study and the central painting is the aristocratic study of a young girl by Lydia Field Emmett entitled "The Red Haired Girl," while Wayman Adams' study of an "Old New Orleans Mammy" and Albert Rosenthal's portrait of "Mrs. R. Tait McKenzie" adds a special touch to the general effect. The large Gallery "B" contains several of the largest canvases including two striking studies of Indian life in New Mexico by Walter Ufer and Ernest L. Blumenschein and in addition brilliant landscape canvases by Gardner Symons, Victor Higgins and Hayley Lever, and Redfield comes up with a marine from Maine, "Boothbay Harbor," and Frederick J. Waugh's "Elements in Cosmos" represents a study of waves and clouds almost sculpturesque in character. In this gallery occurs the prize, Ellen Emmett Rand's study of "The Hon. Donald T. Warner," while Lazar Raditz's portrait of "Dr. Walton Clarke" is one of the finest canvases in the Exhibition, a striking portrait of Mrs. Duane by Robert Susan being one of the successes in Gallery "E."

The main gallery in the northern series Gallery "G," this year represents a wide range of landscape of figure work with the Gari Melchers "Easter Sunday" the feature of the western wall. Among some of the more brilliant canvases is Hugh H. Brecken-



**"VISION OF THE DAWN," by Elliott Dangerfield.**





"THE LITTLE BATHING BEACH, WISCONSIN," by George Oberheuffer, won the Jennie Sesnan Gold Medal.

ridge's imaginative study of city conflagration called "Fire," while marines by Ritschel, Jonas Lie, Charles H. Woodbury, and Philip Little represents characteristic canvases, with Schofield, Garber, Potthast, Nisbet, Folinsbee and Lathrop as a prize winner with his "October Evening" and Redfield coming up with their studies of fields and valley in various seasons. Garbera "Grey Woods," with the emerald of winter wheat being effectively contrasted with a first snow by Redfield, which is a humanized study of the ever famous Delaware Valley. As for interiors and figure work, the Boston school culminates in William M. Paxton's "Girl Arranging Flowers," which won the popular prize at the recent

Exhibition in the Corcoran Art Gallery, while Irving R. Wiles carried off the Walter Lippincott Prize for his "Little Green Hat" in Gallery "H" and is just across the doorway of Mrs. Paxton's boudoir study entitled "Breakfast Abed." Martha Walter comes up strongly in an Ellis Island group and of course Robert Henri in "Edna" presents a vigorous portrait study glowing with color. The sculpture this year is notable for restraint as to size and is marked by some splendid portrait work by the younger men, such as Renzetti, Stamato and D'Imperio, who have grown up under Charles Grafly's eye and direction while Grafly himself is represented by a distinguished and sympathetic bust of Edward H. Coates.

*Philadelphia, Pa.*





*Courtesy of Knoedler Galleries*

**"SPANISH DANCER," Salon 1921, by Louis Kronberg.**

# NOTES FROM THE NEW YORK GALLERIES

By HELEN COMSTOCK

## *Louis Kronberg's Spanish Dancers at the Knoedler Galleries*

Louis Kronberg's Spanish dancers strike a brilliant note in his exhibition at the Knoedler Galleries lasting into the first week in March. These were painted during a recent visit to Spain and, although not an entirely new subject to the artist, have the charm of novelty to add to the effect of their vivacity and splendid color. Scattered among them are pastels of the ballet, also recently done, which show no abating of his former interest or skill.

"Spanish Dancer" was exhibited in Paris in 1921 where it created so much interest that Mr. Kronberg was elected an associate of the Salon National. The painting portrays a vividly beautiful Spanish girl in gleaming white, with a lace mantilla arranged in towering headdress and falling to her waist. There is a touch of blue in her bodice, while green and gold unite in a flowing pattern in the background. Although she is not shown in motion, there is a suggestion of grace and animation about her even in repose.

"Lolita," on the other hand, is dancing with all the intensity of Gypsy enthusiasm. Her long blue skirt with its sweeping train takes its swing from the motion of her swaying body, and the up-raised hand and delicately poised head tell of a complete yielding to the rhythm of the music. In "The Dancer in Yellow," one of the most colorful, a rich blue further emphasizes glowing warmth of tone.

Among the ballet pictures is "Ballet Girl in White," a silhouette of white on white, and "Ballet Girl in Blue," distinguished by the easy grace of line of which Mr. Kronberg is master.

## *Charles Reiffel's Landscapes at the Dudensing Galleries*

Charles Reiffel's recent landscapes, shown at the Dudensing Galleries during February, were painted in the neighborhood of his home in Wilton, Connecticut, and it is perhaps because he lives within sight of the trees and farms and hills which he paints that his canvases speak with so much authority concerning them. Mr. Reiffel first charms you with his glowing color, which is luminous and clear, and then proceeds to hold your interest by his strong draughtsmanship, which gives a satisfying sense of structure to his wooded hillsides and granite ledges.

He sees with the eye of an artist the rhythmic sweep of hill and valley, and throughout the most complex composition maintains the dominance of certain simple lines which preserve a definite unity. With this as a foundation he turns to his color, using a deep blue in the water of a slender stream, making a red barn a telling note of color, and above all, massing green on green, in every variety of tone and quality.

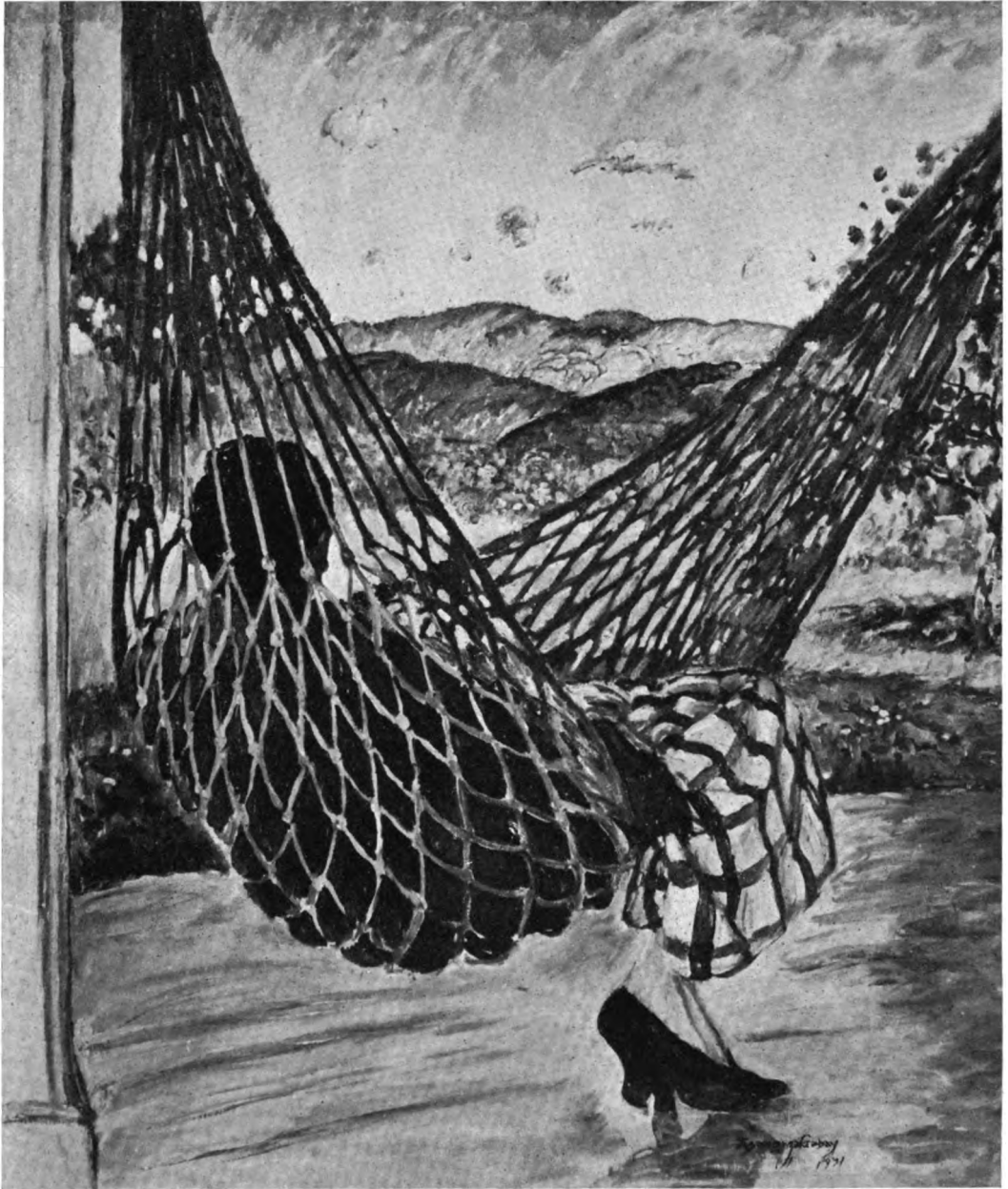
"Spring" is devoted to the first fresh green of young leaves, and "Autumn in Silvermine" glows with subdued flame. "Edge of Mill Pond" has great variety of form and color, and includes the typical New England dwelling which appears, quite unidealized and yet with undoubted charm, in so many of his canvases. "Silvermine Farmhouse" shows a long, sweeping slope dotted with trees, in a pattern suggestive of tapestry.

## *"Fedalma," by George Fuller, recently sold by the Rehn Gallery*

This painting, which was completed by George Fuller shortly before his death, was recently sold to a New York collector for a sum in excess of \$40,000 by the Rehn Gallery. "Fedalma," it will be remembered, was the heroine of George Eliot's dramatic poem, "The Spanish Gypsy," who married a prince of the royal blood. According to the story her husband offered her a choice of all his treasures, from which she chose a necklace of gold coins—which she holds in her hands—because it had belonged to her mother.

"Fedalma" was begun by Fuller in 1883, and was completed in 1884, which was also the year of his death. The painting was first bought by Charles E. Lauriat of Boston, was later owned in Europe and finally returned to America, where it has been in private ownership for several years.

The painting is similar in vein to "The Turkey Girl," now in the possession of the Worcester Museum, although the face of the gypsy is stronger in type and the picture as a whole is considered a finer example of Fuller's work.



**"THE HAMMOCK,"** by Esperanza Gabay. Mrs. Malcolm's Gallery.

## ART AND ARCHAEOLOGY

### *"Mademoiselle de Gottignies," the Metropolitan Museum's New Van Dyck*

This eminent example of Van Dyck's art has recently come into the possession of the Metropolitan Museum through the bequest of Edmund C. Converse. It was painted during the period between 1627 and 1632, after the artist's return from Italy. It was a time of great activity for Van Dyck, as the absence of Rubens from Antwerp during 1629 and 1630 gave him first rank among his contemporaries. It was also at this time that the famous portrait of Marie Louise de Tassis was painted, of which this is reminiscent in both spirit and manner.

The portraits of this period mark a step beyond anything Van Dyck had done before, and are greater even than those in his "Genoese manner," which were distinguished by their rich tonality and royal splendor. There is greater light in these of the Flemish period, and such portraits as those of Philip le Roy and his wife, now in the Wallace Collection, the Count de Bergh (in the Prado), the "Lady and Her Daughter" (the Louvre) and the "Wife of Colin de Nole," in the Munich gallery, place him on an equality with Raphael and Titian.

### *Exhibition of Esperanza Gabay's Paintings at Mrs. Malcolm's Gallery*

There is an assurance and ease about the work of Esperanza Gabay—whose exhibition of paintings at Mrs. Malcolm's Gallery lasted into the first week in March—that argues both experience and skill. For this reason her work comes as something of a surprise to those who have not noticed her contributions to the Academy the last two years, which marked her only other appearance in New York.

The charm of Miss Gabay's work lies in her freshness of viewpoint and a kind of stern insistence on painting just what she sees in nature, its quiet greens and its penetrating but not too brilliant sunlight. Mixed with this is a quality of persuasive subtlety, a living warmth, that takes away the edge, if edge there be, of so faithful a realism. She paints the countryside of New England without being intensely local. There is something about her gardens and farmhouses that makes you feel at home with them from whatever part of the country you come. Her "House Across the Way," a low, yellow structure with a friendly air, "Ellen's Back Yard," with its stretch of smooth green, and the old black horse and surrey toiling up the hill in "Invited Guests" have all the familiarity of former acquaintance.

"The Hammock" is in many respects the most interesting picture in the exhibition. A woman resting in a hammock and looking out toward the distant blue hills is a subject commonplace enough, but under Miss Gabay's touch it takes upon itself a compelling charm. There is repose, quiet, absolute stillness in it. The whole picture is invested with the reflective mood of her subject.

Her interiors are as significant as her landscapes. In "The Turquoise Kitchen," of which the title suggests the delicious note of blue, she paints bowls of flowers with their brilliant reds dimmed in the half light. "The Attic Room" employs masses of white, in the counterpane of the bed and on the slanting walls, while all other coloring is so soft that her variety and strength of tone throughout become all the more remarkable.

### *Vincent's Landscapes and Marines at the Milch Galleries*

Harry Vincent, who has just exhibited his landscapes and marines of Cape Anne at the Milch Galleries, renders a much painted part of the coast in a manner entirely his own. There is nothing bizarre in his work, no over-emphasis to gain attention by false means—his originality springs from qualities honest and sincere. There is a poetic feeling about his pictures, perhaps because he sees the old New England in the new, and suggests memories of the past in her shaded streets and old docks and piers. His color is extremely satisfying, now brilliant and scintillating in the intense blue of Gloucester Harbor on a July morning, and again, luminously soft in the browns and greens of the headlands of Cape Ann.

"On the Beach at Provincetown" takes for its central theme a long gray pier extending across the sand to the water, which is seen like a blue ribbon behind it. "Reflections—Low Tide" is rich in color, interweaving yellow boats on still blue water with an interpolation of green in the reflections from the houses on shore. His Italian fishing boats with their brilliant bands are a picturesque note and his other small craft are drawn with the familiarity of close acquaintance.

"A Street in New England" proves the artist as much at home on land as on the sea and expresses the appeal of delightful old houses and dignified elms. One of the smallest, "Old Houses, Rockport," creates a charming pattern of white walls and red chimneys.

## CURRENT NOTES AND COMMENTS

### *Solon H. Borglum, Artist, Soldier and Patriot*

The life of Solon Borglum must hold great fascination for those who love the "Fairy Tales" of life. His youth was spent in utmost simplicity. In those days he seems to have desired nothing greater than to be a man of the open. Indeed, when his talented brother after securing a great stock ranch decided to leave it and return to civilization, Solon, still happy in the rugged life of cattlemen and prairies, refused to accompany him.

Not until Mr. Borglum was twenty-five years old, and partly through the influence of his brother, did he decide to leave the great western plains and study art.

In Los Angeles and Santa Ana he began his studies, taking up a life of difficulties and poverty, but the love for art which had lain so long dormant, once aroused became the passion of his life and he worked incessantly. The influence of his early years spent in the vast loneliness and beauty of prairie life, however, had entered into his soul. Soon these characteristics began to show themselves in his work. From painting he turned to modelling and designed groups which told of the life of simple western people. To him the austere grace of solitary Indians, the sweep of interminable rolling plains and the vivid vitality of a frantic horse or stampeding cattle held an infinitude of thought and beauty. His first group—a horse pawing the body of a dead horse—earned a prize of \$50.00. It was not without technical errors, but showed promise of unusual boldness and originality. Winning another prize Mr. Borglum was able to go to Paris. When he arrived he was overcome by the vastness of his subject, yet he was not overpowered, and the despotic influence of Rodin left him untouched. He said, while studying in Paris, "I see that the most in art is to be gained by living and working with Nature. That is what I must do at home. Why have I come here?"

His great love for animals led him to sculpture them in many groups, one of the most beautiful being the pathetic and tender "Snowdrift." Here a mare stands braced against the fury of the fierce snow swirling about her. The wind whips the long hair of her mane and tail, she bears the brunt of the awful storm, but safe, protected by her frozen body, rests her little foal, unconscious of the danger. Mr. Borglum's treatment of Indians has about it a peculiar vitality and dramatic power, one of his strongest conceptions being "Desolation," an Indian woman weeping at her husband's grave. The figure seems to hold more of a symbolic grief than the personal pain of one mourning woman. Its appeal is that of a passing race conscious of its doom, rather than that of an individual. For the Panama Pacific International Exposition at San Francisco in 1915, Mr. Borglum executed "The Pioneer," an equestrian figure of an old man, axe and rifle in hand, musing upon past days of hardship.

After the Great War, in whose service Mr. Borglum was gassed, he became the head and organizer of the A. E. F. School of Fine Arts, at Paris. This institution, formed immediately after the signing of the Armistice in connection with the Y. M. C. A., was one of Solon Borglum's noblest achievements, a direct influence which brought refinement into lives which had been well nigh overwhelmed by the destructive power of war. Here the young soldier was given an opportunity to associate again with the arts of peace.

With Mr. Borglum's passing on January 31st, 1922, at Stamford, Conn., this country loses an artist sincerely democratic and intensely American.

His masterly pieces of sculpture breathe of sincerity and power. Before them the realities of life take their proper place. The insignificant and tawdry goes down before a vision of the rugged beauty of primal things.

M. MARQUETTE CARRINGTON.

### *The Museum-Institute of the Classical East in Moscow*

It was proposed in the year 1918, in the section of Foreign Monuments of the Russian Historical Museum, to create a special Museum-Institute of the Classical East, and in the same year, in December, such an Institution was founded.

Its chief aim is to protect from destruction the monuments of the ancient East, which are to be found in Russia, and if possible to collect them in one place, creating thereby a centre for the systematic study of problems of classical Eastern lore. This study is specially urgent just now as (1) the influence of the ancient East, through the Caucasus and the south of Russia, upon



## ART AND ARCHAEOLOGY

Russian civilisation is now clearly proved and (2) because the present historical moment has caused Russia to recede towards the East.

The Museum collection contains at present 4,000 objects and is continually increasing. A special library and a bibliographical catalogue are being formed. A systematic study of ancient eastern gnoseology and psychology (beginning with ancient Egypt) is in the course of being organized.

In the studies of the Museum-Institute is greatly felt the lack of sufficient foreign literature, which it was so difficult to obtain at the time of the war and quite impossible to get since 1918.

The Museum-Institute addresses a request to all Museums, scientific societies, specialists, and editors of the world begging them (1) to send books, periodicals and catalogues dedicated to the study of ancient Egypt, Assyria, Babylon, Syria, Palestine, Arabia, the Cretomycenian culture, of Asia Minor, the Caucasus, Persia, the south of Russia, as well as of ancient America, India, China, Japan, etc., (2) to send information about their work in the sphere of the classical East and in that of all sciences relating to it.

### *Plant-Lore in Olden Times*

Although we do not now attach to plant-lore the same superstitious importance that our forefathers rendered it, yet we still make sufficient use of plants and flowers in our civil and religious ceremonial, for an account of earlier usages in this direction to be of interest.

To commence with the humblest representative of plant life, we find that grass was used by the ancient Jews as a symbol of the soul's immortality, their practice being to gather handfuls of the grass and throw it behind them three times as they left the grave of a deceased relative or friend.

Laurel was used by the ancient Romans as a symbol of Peace, Victory and Joy, and was utilized by the early Christians as emblematic of the same qualities. In mediaeval times laurel was used for the much more mundane purposes of healing stings from wasps and bees, and of keeping moths away from clothing.

The carrying of rosemary and ivy at funerals was regarded, in early Christian times, as symbolical of resurrection from death, but the Romans used cypress which, once plucked, will never grow again, as a sign of everlasting death. But in further significance of the resurrection, coffins were decorated by the early Christians with bay, as it was said that when apparently dead this tree will revive and the dry leaves take on their former living appearance.

The fragrant rose was adapted to many uses in ancient days, and was the subject of an old myth, according to which it was regarded as the flower of Venus and, as such, was consecrated by Cupid to Harpocrates, the God of Silence, to keep secret illicit amours. Among the Romans roses were symbolical, chiefly, of silence and discretion, and in this connection were worn as chaplets at public gatherings of all descriptions. In the Middle Ages it was the sad but beautiful custom in England to plant rose-trees around the graves of lovers, and, at the present day, full-blooming rose-trees in old country churchyards convert "God's acres" into veritable bowers.

Pomegranates were common among the ancient Egyptians, and also among the Jews after their exile in Egypt, and were, according to Pliny, cultivated in Italy from very early times. This fruit was introduced into England in the middle of the sixteenth century, and soon after it became known the seeds came to be regarded as curing many disorders. The pomegranate has constituted a favorite badge of heraldry, and is said to have formed the insignia of the old Moorish Kingdom of Granada. It was also used in the arms of Katherine of Aragon.

Mediaeval times permitted very free use of trees and herbs as preventive and curative materials for ills both spiritual and temporal. The herb abyssum, for instance, was hung at the four corners of the house in exorcism of evil spirits, and the ash was regarded as a protection against serpents. As a cure of a different order birch was used, more freely then than now, as a means of correction to children. The twigs of this widely adaptable tree were used in the making of brooms, and, at certain seasons of the year, the bitter sap was drunk as wine. Beans, considered so nutritive in present times, were, however, in mediaeval days, supposed to retard the exercise of the mind. But if we may believe the records of old monastic regimen, according to which beans and bean-flour were liberally partaken of, the wonderful mental productions and activities of religious men in the Middle Ages form a curious and very evident contradiction of this superstition.

ETHEL MARY GREEVES.

# ART AND ARCHAEOLOGY

## *The Proposed American Excavations at Colophon, Asia Minor*

Professor Edward Capps, chairman of the Managing Committee of the American School at Athens, has recently announced that the Greek government has granted a permit for the excavation of the site of ancient Colophon in the region of Asia Minor now held by the Greeks as a mandate from the Allied Powers.

The expedition will be under the joint control of the American School at Athens and the Fogg Museum of Art of Harvard University. Dr. Hetty Goldman, who excavated the site of Halae in Locris a few years ago, as representative of the Museum, and Mr. B. H. Hill, Director of the School at Athens, spent several months last year investigating suitable sites and finally decided on Colophon as the most promising site for an extensive excavation.

Colophon was one of the great cities in the Ionian Confederacy in classical times, when it was the rival of the more famous cities of Smyrna to the north, Ephesus to the southeast. It is situated almost directly east of Athens across the Aegean Sea. It was said to have been founded in the ninth century B. C. by Andraemon, son of Codrus, the last King of Athens. It enjoyed its period of grandeur in the eighth and seventh centuries. It was sacked in 665 B. C. by Gyges, and again later by Croesus, kings of Lydia, whose capital was Sardis. From this time it underwent a steady decline, and was finally destroyed by the Macedonian King Lysimachus about the end of the fourth century, B. C., to swell the population of the new town he had founded at Ephesus.

The expectation is that the work of excavation will begin during the summer of 1922. In the School at Athens number of ART AND ARCHAEOLOGY, soon to appear, we shall publish, with illustrations, a more comprehensive account of ancient Colophon as known from Greek writers, and of the plans for excavating the site.

## *Presentation of the Herbert Ward African Collection to the Smithsonian Institution*

There has been placed on exhibition in the Natural History Building of the U. S. National Museum the Herbert Ward collection of sculptures and African ethnologica. This collection, which was presented to the Smithsonian Institution by Mrs. Ward, carrying out the wishes of Mr. Ward, is regarded as one of the most interesting and valuable ever received by the Institution. Its reception in Washington is regarded as an event in the fields of both science and art. The collection comprises 19 remarkable sculptures in bronze by Mr. Ward, vivid realizations of the African race and their almost startling cultural characteristics, and over 2600 specimens of Congolese handicraft collected by him during his five years in the Congo with the Stanley Expedition. Especially as to metal weapons and the art displayed in their manufacture is the native collection striking and instructive. Ivory and wood also are materials for remarkable works, particularly the war horns, idols, and fetishes. In the textile art the natives show considerable taste and skill, considering the nature of the materials with which they had to work. Primitive tie-and-dye was practiced by tying round river stones in the cloth and dipping. Basketry reaches its greatest development in the shields, which are strong and well decorated.

In all these specimens will be observed the striving for order and beauty which characterizes the art of unspoiled tribes. It is as though here were a lower phase of folk art such as is observed among civilized peoples. This savage art deserves a sympathetic study with a view to ascertaining its well-springs and the bearing which it evidently has on the history of art.

Mr. Ward's sculptures were produced in a period of ten years, when their uniform excellence would lead one to think that perhaps the artist, well grounded in drawing and painting, had only transferred his conceptions to the round. As a matter of fact, Mr. Ward carried with him always plastic material in which he modeled various subjects as a basis for the illustrations for his magazine articles and books.

To sum up, the Ward collection is a happy commingling of art and science for the purpose of producing a unit illustrating the life of tribes in a low grade of culture approximating the primitive. America is to be congratulated on its acquisition.\*

WALTER HOUGH.

## *International Congress of Americanists*

The 20th International Congress of Americanists will meet in Rio de Janeiro, Brazil, August 20-30, 1922. All interested in attending will kindly communicate with Dr. Ales. Hrdlicka, U. S. National Museum.

\*[A profusely illustrated article on the Ward collection will appear in a future number of ART AND ARCHAEOLOGY.—Editors.]

# BOOK CRITIQUES

*Design and Tradition*, by Amor Fenn. *Universal Art Series*. Edited by Frederick Marriott. Charles Scribner's Sons, N. Y.

A practical guide to the history and development of architecture and the applied arts is this interesting book of 376 pages, liberally illustrated, carefully indexed, and printed in Great Britain. While one may not always agree with Amor Fenn's views, which are not however too extreme though often suggestive of original conviction, yet the presentation is fresh and new, and there is very little quotation. The author traces the history of design, from the prehistoric caveman's bone weapons to the most modern and sophisticated epoch of period furniture, the social weapons of today.

"They are the elect to whom beautiful things mean only Beauty"—Oscar Wilde gives the book's keynote. "It would be beneficial to reject once and for all," writes Amor Fenn, "the idea of inspiration with its tendency to encourage the 'artistic temperament' in the belief that it 'does not feel like it.'" "Art is an appeal to the emotions by colour, form, rhythm and sound," he says elsewhere, and he observes that "Art is also reflective of the ethics and morals of the time."

For a comprehensive view of architecture, simply presented, with excellent drawings and pictures, from the early tombs and temples to the modern cathedrals, with glimpses of the great French and British originators, and an equally useful survey of ancient and modern furniture, well figured, besides the analysis of elements of design in the conventional, natural, and human figure motives, the student will find this book an excellent compendium, especially adapted to the work of schools of fine and applied arts, now so frequent in America, in which courses it is helpful to have at hand for ready reference so much information, usually to be had only in a dozen different volumes. Wall paper, book binding, wood carving, metal work, ceiling decoration, and lace are also treated.

The work is topically arranged, with brief discussion of many phases of each subject. The 223 illustrations include several times as many figures. Mythology and Symbolism, reviewed in the conclusion, give us a synopsis not only of the Greek and Roman, but the Scandinavian, Teutonic, and Christian.

This compendium will be useful in any art library, and should also interest the casual reader of today, with the wide awakening of American art enthusiasm. It is issued in the Universal Art Series, edited by Frederick Marriott.

G. R. BRIGHAM.

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*Adventures in the Arts—Informal Chapters on painters, vaudeville and poets, by Marsden Hartley. New York: Boni and Liveright, 1921.*

This series of papers embraces several that have appeared in ART AND ARCHAEOLOGY and other periodicals in recent years, together with a number of essays in print for the first time. Marsden Hartley has won for himself an enviable place as an original and thought-provoking critic of a very trenchant style peculiarly his own. He is perhaps doing more than any other present day writer to awaken a sympathetic appreciation of the soul of "the Red Man," as witness the introductory essay of this volume, reprinted from ART AND ARCHAEOLOGY, January 1921, and the article begun in this number (pp. 113-119). He is perhaps not quite so convincing in his papers on Impressionists and Impressionism, on Modern Art in America; and the Importance of being "Dada," as he is too much in sympathy with the ultra-modernist tendencies of the day to satisfy one who has been brought up on classical and romantic traditions and believes in holding to the best that is thought and known about the permanent and universal qualities of art from the teachings of Aristotle and the master critics of later periods.

We must not, however, judge Marsden Hartley as we would other critics. As he himself says in his preface, "These papers are not intended in any way to be professional treatises. They must be viewed in the light of entertaining conversations." From this view point they are a decided success, and afford the reader infinite pleasure. He longs for a more intimate acquaintance with this poetic and finely tempered personality. M. C.

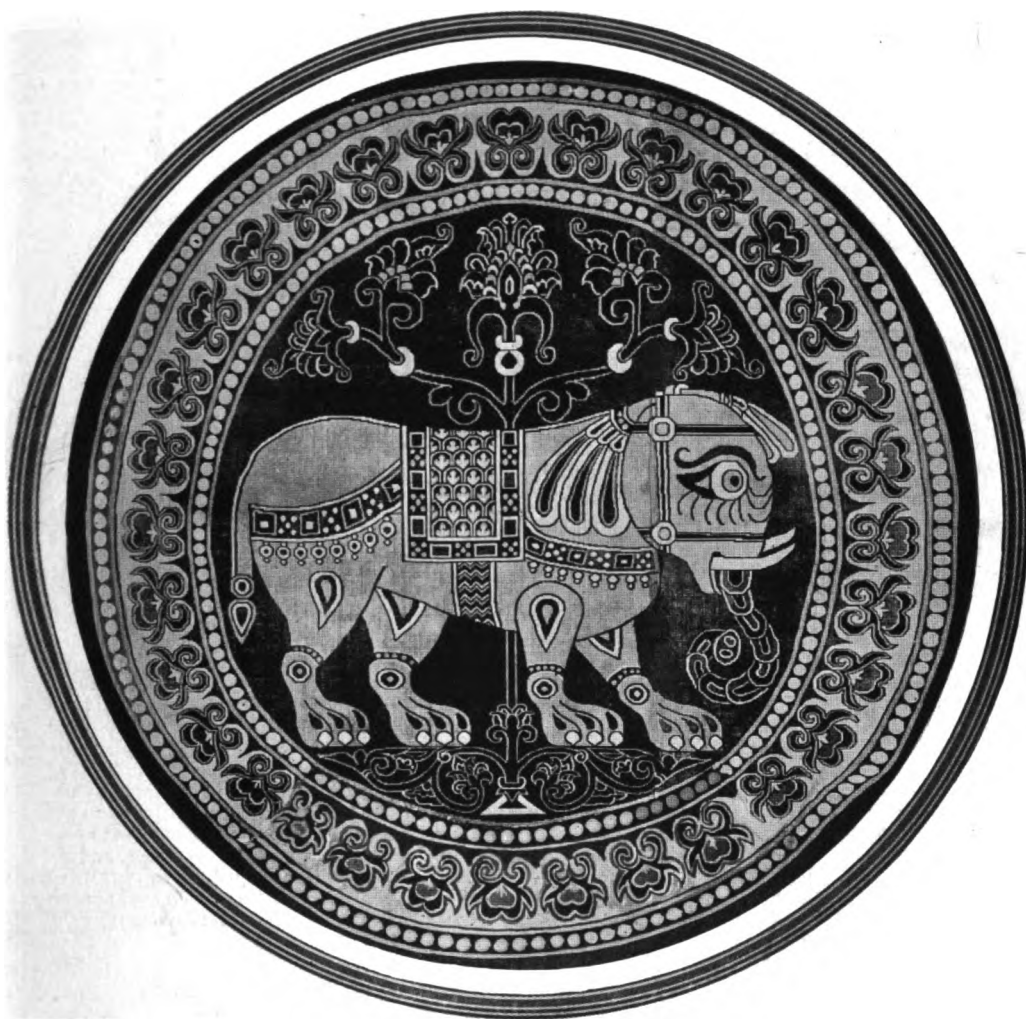
*The Princess Naida, by Brewer Corcoran. The Triumph of Virginia Dale, by John Frances, Jr. Boston: The Page Company, 1921.*

These are two of the engaging novels, issued in recent months by the Page Company, the first being a stirring tale of adventure and romance, the latter a psychological study of the transformation from restrained girlhood to independent and purposeful womanhood. A valiant American officer, lingering in Switzerland, after the world war, is the hero, a brave beautiful little princess of the mythical principality of Nirgendsberg, is the heroine of the first story. Her throne is lost through the intrigues of Bolshevism, but the Princess Naida finds through her unfaltering faith in American manhood triumph over her foes and a newer and a better throne in the land where every woman is queen.

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# ART AND ARCHAEOLOGY



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THE ARCHAEOLOGICAL SOCIETY of Washington was organized as the Washington Society of the Archaeological Institute of America in April, 1902, and was incorporated January 18, 1921. It is first in point of membership of all the Affiliated Societies of the Institute, and has participated largely in all its scientific and educational activities, contributing an aggregate of over \$60,000 in the 20 years of its history. The objects of the Society are "to advance archaeological study and research; to promote the increase and diffusion of knowledge in the fields of archaeology, history and the arts; and to contribute to the higher culture of the country by encouraging every form of archaeological, historical and artistic endeavor." It contributed to the American Expedition to Cyrene in 1910, 11, and during 1919 conducted the Mallery Southwest Expedition in New Mexico. The Annual Meeting of the Society is held in November, and six regular meetings at the homes of members are held from November to April, when illustrated lectures are given by specialists in the various fields of archaeology and art. To conduct the affairs of the popular illustrated magazine, ART AND ARCHAEOLOGY, committed to it by the Institute, the Society has organized a subsidiary corporation known as the

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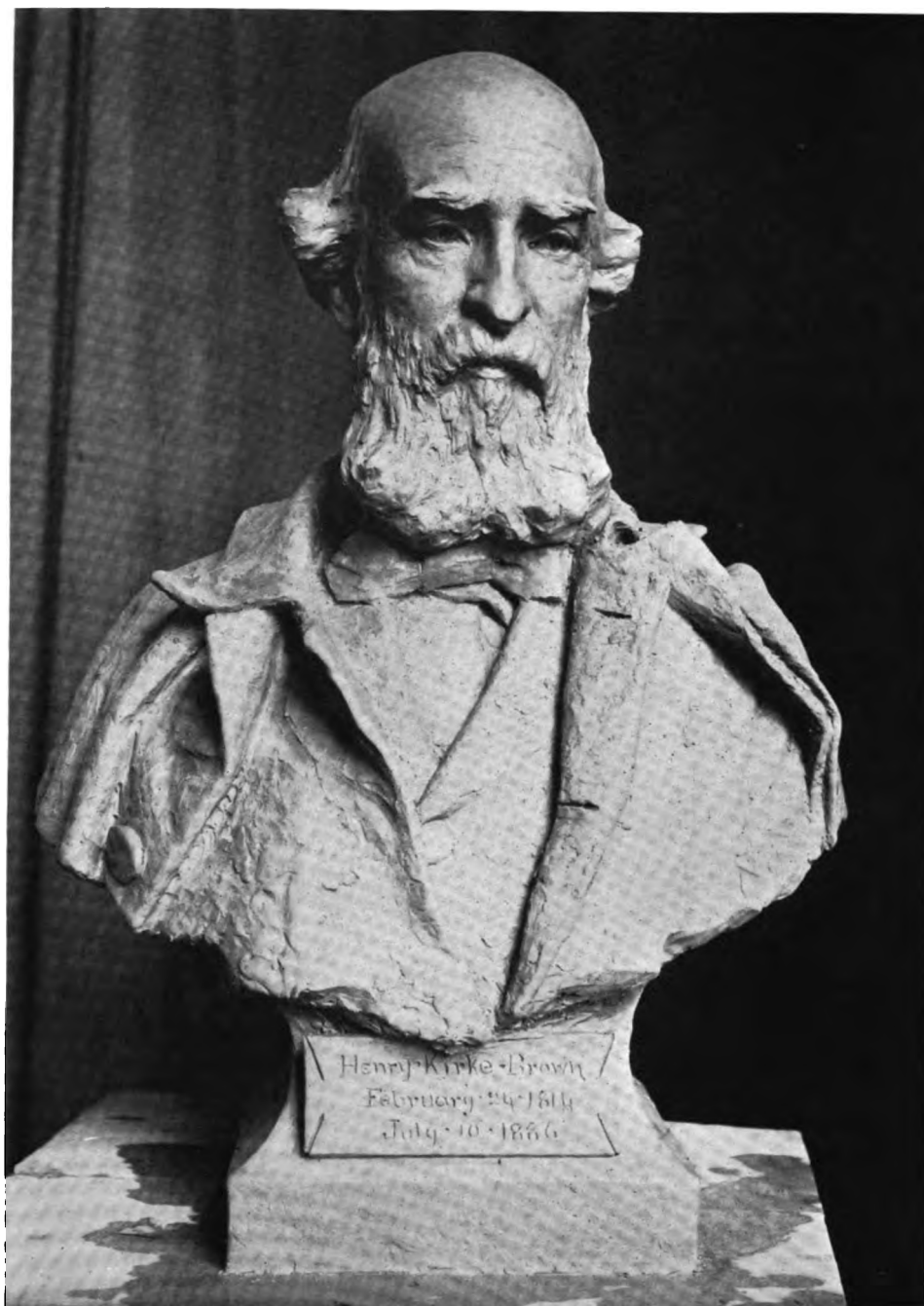
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**HENRY KIRKE BROWN (1814-1886)**

Bronze Bust for the Artists' Hall of Fame. New York University Library, Henry K. Bush-Brown, Sculptor.

Beginning as a portrait painter, Henry Kirke Brown early took up sculpture, and after five years' study in Italy established himself in New York and devoted his life to building up American art by Americans. He became generally known as "the father of American Sculpture." Among his pupils were J. Q. A. Ward, Launt Thompson, Larkin Mead, George Fuller, the painter, and his namesake H. K. Bush-Brown.

Principal Works: Washington, Union Square, New York; Lincoln, Union Square, New York; Winfield Scott, Scott Circle, and Nathaniel Greene, Stanton Square, Washington; Greene, Clinton, Stockton, Kearny, Statuary Hall of the Capitol.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XIII

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## THE SACRED CITIES OF CEYLON

By DUDLEY STUART CORLETT

### I. HISTORICAL SUMMARY

**I**N the year 620 B. C. on the borders of Nepal in Hindoustan, there was born to King Suddhodâna and his Queen Mâya, a son, the Prince Siddârtha. In the fullness of time the divine seeds planted in his breast blossomed and he became the Buddha Gautâma. By his life of purity and pity he gained the Eternal Bliss of Nirvana in 543 B. C.

In 300 B. C. one, Mahinda, arrived in idolatrous Lanka, as Ceylon was called, and preached the doctrines of the Lord Buddha on a rocky hill not far from the city of Anuradhapura, the capital of the northern provinces of the island. Mahinda converted King Tissa, and the population, loyally following their ruler's example, readily embraced the new Faith. The city was cleansed of its idols and duly consecrated as the Sacred City of Buddha. A branch of the Sacred Bô-tree was brought over

from Hind and planted with great ceremony. From time to time other precious relics of the Master were added to the glory of the Sacred City.

Extraordinary miracles were manifested to the populace self-hypnotized by the fanatical ecstasy of their Faith which grew in strength as the city expanded in size, till it required a day's journey to traverse its broad streetsavenued with flowering trees. In the centre stood the Sacred City proper, bounded by an encircling wall. Its great gates were closed at night so that none remained inside save the priests and monks, and those inhabiting the palace of the King. The royal buildings stood on rising ground dominating the city, noble buildings with gaily painted walls of glistening chunam made from the lime of shells and the white of eggs. Their sloping roofs were covered with tiles of a royal blue enamel very beautiful to behold.



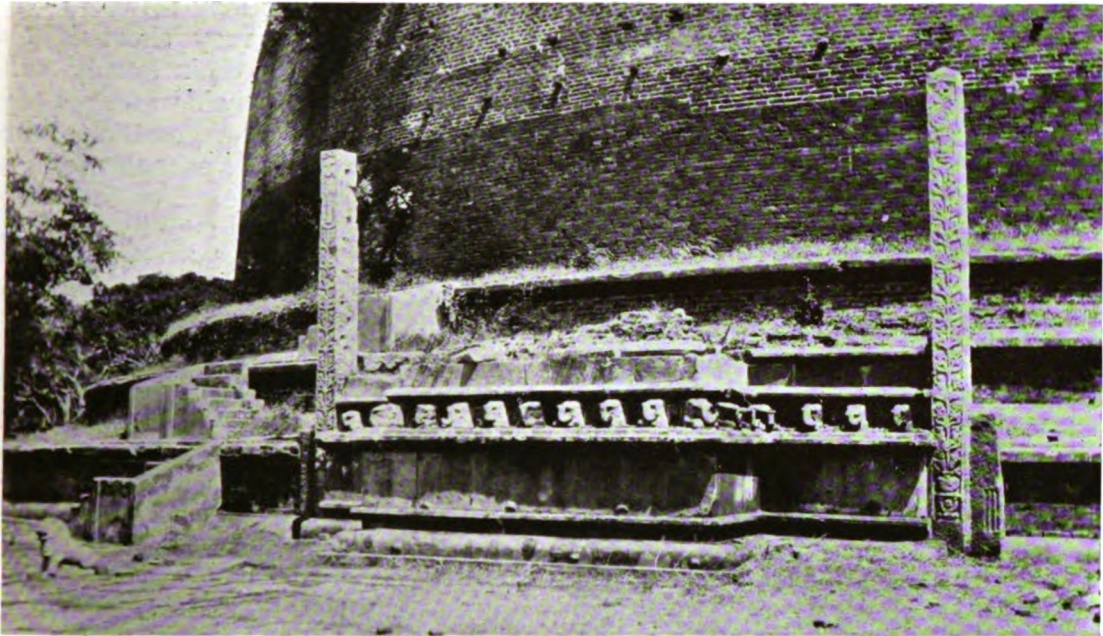
The great troughs for rice in the alms house.

Outside the walls sprawled the vast city of the laity containing merchants from every part of the Orient; the swarm of artisans required for the building and the repair of the city, and the myriads of parasites and beggars attracted by the wealth of the greatest city in the East.

As the city waxed in size and importance, each successive ruler endeavoured to outshine his predecessor in religious and public works. About 50 B. C. the first dagoba, or shrine, was raised over a sacred relic of the Buddha. And much in the same way as the pyramids of Egypt increased in size with each new Pharaoh, so each dagoba to be built outrivalled the previous in bulk and aspiration of rich ornamentation. Finally these giant shrines to the glory of the Master towered over 300 feet above the city roofs. To each dagoba was attached its monastery and temples, each richly endowed by the

reigning king seeking an imperishable name in the history of his country and merit in the life to come. But as the number and size of the monasteries increased, so waxed the burden of their upkeep, till the whole country became priest-ridden and the people groaned beneath excessive tithes and taxes. To increase the production of economic necessities, it was of paramount importance to enlarge the water supply, for in these northern provinces there is only one rainy season, followed by a long drought. So the rulers caused immense dams of earth to be raised across the valleys to imprison the waters and form vast reservoirs for the dry months. Wonderful indeed was their system of irrigating the flat lands of rich soil by cleverly graded canals leading from the main reservoirs to a chain of smaller ones, so that not a drop of the precious fluid should be wasted. Thus the fields brought forth abun-





An altar carved with elephants heads and the "tree of life." The three processional ways that ring the dagoba's drum.

dantly throughout the year their crops of rice and millet, and all the fruits of the East.

Herein lay the astonishing wealth of Anuradhapura, for after supplying all her own enormous demands, there still remained sufficient over to export to Hind, whose millions, scratching a stony soil to reap a meagre living, were ever hungry. Here again we have a parallel to Egypt, which by the export of her wheat raised by irrigation, was enabled to build those astounding monuments that remain today to testify to her departed glory.

In the year 400 A. D. the fame and wealth of the city had reached its zenith. Under the reign of King Dathu Sena it touched its highest pitch of civilization, and learning and art were fostered by wise rulers enjoying unparalleled prosperity. The two sons of this King, the Prince Moggallana and his half-brother Kassypa, became

famous in history, and we shall refer to them hereafter.

Soon after this reign, fortune waned. Quarrels broke out between the various monasteries, each striving for the supreme power. Freedom of thought brought schisms in the doctrines of the Faith, which led to bitter jealousy and hate. Finally there came the struggle for supremacy between Throne and Temple. The Kingdom split,—and fell.

The Tamil hordes from southern India, ever seeking fields more fertile than their own, took advantage of the chaos in the realm of Lanka, crossed the narrow strip of sea called Adam's Bridge, laid waste the land and finally besieged the Sacred City itself. The King fled, and Anuradhapura capitulated. Into her stately streets poured the fanatical Hindu hordes. The wealthiest city in the East was given over to fire and sword; her temples

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The broken Buddhas have been set up.

were desecrated; and the statues of the Buddha overthrown to rifle the foundation-stones of their jewels. Even the great dagobas were tunneled into in the mad search for treasure.

The King and his people fled into the jungle fastness where the conquerors dare not follow. Here they founded the second Sinhalese capital and called it Polonaruwa, about 1000 A. D. But this city never rose to the fame and beauty of the first, though for a time she enjoyed wealth and fortune.

Meanwhile the Tamils found their new kingdom unexpectedly difficult to govern, for the conquered people were

unwilling to toil for lazy usurpers. So they adopted the very short-sighted policy of subduing their unruly subjects by cutting off their water supply. They broke down the great retaining banks of the reservoirs and allowed the water to run to waste. Too late they realised that they had merely cut their own throats, for famine spread over the land. They found that it was impossible to restore their work of destruction, neither could they cause sufficient grain to grow in the waterless fields.

So they cast their eyes upon the prosperous city of Polonaruwa. Like ravening wolves they hewed their way through the encircling jungles,—and the fate of the second city was even as that of the first. The Sinhalese king and the remnant of his people fled to the high mountains of Kandy, there to found their third and last kingdom. The lazy and rapacious Tamils soon exhausted the resources of their new territory. Abandoning the whole country they returned to their own with what spoils they could carry away.

Abandoned and desolate, the twin cities soon fell into decay. The monsoon rains felled the city walls and utterly effaced the mud-brick or wattle houses of the outer city. White-ants destroyed the wood-work spared by the fire; the roots of giant ficus trees split the stones on palace and temple; and the jungle crept in and utterly effaced the cities from the sight of men.

There came the Portuguese and the Dutch, each holding sway over the coveted Isle of Spices for a little space, and though they heard vague rumors of the Lost Cities, no one dared explore the density of the jungles infested with fierce herds of elephants, the dreaded leopard and the bear.

At last there dawned for Lanka a new era, for she became the first of the



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Crown Colonies under the beneficent rule of the British, who recognize neither caste nor creed but deal justice to all. With the advent of civilisation came prosperity, till now the beautiful island and her people are amongst the most prosperous in the world. It was then that the Lost Cities were rediscovered. For above the green tree tops of the jungle towered the broken pinnacles of those mighty dagobas which neither man nor nature could wholly destroy. And these served as the guides to those indomitable pioneers who, axe in hand, let in the light, and clearing the jungle growth revealed the lamentable remnants of the glory that was gone. Roads were driven through the jungles, the banks of the reservoirs restored and the irrigation channels reconstructed, so that today the land is once more populated by the descendants of the Sinhalese. The broken Buddhas have been set up, and the dagobas repaired. Before the ruined altars incense once more wafts the prayers upward to the Master, and blossoms deck the lotus-throne on which He sits. And on the great Festival of His birthday the pilgrims flock thither in their thousands, even as in the days of old, to do honor to their Lord. At the stream they wash white their garments before entering the sacred spot, and in the splendid park about the ruins they camp beside their hooded bullock-carts. The Bô-trees are gaily decked with votive flags, little lamps of coco-nut oil are lit upon the shrines, and the happy-faced worshippers in their brightest silks prostrate themselves before the presence of God.

### MAHINTALIE

The great granite rock where Mahinda first preached, rises abruptly from the surrounding jungle some ten miles from the city of Anuradhapura.



A guard stone carved nearly two thousand years ago, yet preserving every delicacy of detail.

At its foot one passes the ruins of one of the numerous hospitals which the monks tended. There is to be seen the dispensary in the centre surrounded by the wards kept cool by a veranda from the sun. In one corner stands a solid stone carved in the top to the shape of a human body. This was not a sarcophagus, but a medicated bath for those afflicted with rheumatism.

A superb flight of stone steps lead up the rock, and up these the pilgrims climb on bare knees. Half-way up stand the remnants of the great kitchen where the fire-places and water supply



Temple steps with moon-stone, guard stones and dragon balustrade.

can still be traced. Here are the huge troughs hewn from a solid stone which were heaped with snowy rice for all to help themselves. It is peopled now with the white-whiskered wanderoo monkeys, who peep in curiosity from behind the stones at the strange visitors.

Still ascending, one comes to one of the numerous baths cupped in a natural basin of the rock. Carved on the side out of the living stone is a splendid five-hooded cobra, or Naga, rising from the water. No water was permitted to run to waste, for after its use as a bath it was conducted down little channels to others for laundry purposes, and finally to the gardens to water the flowers cultivated for offerings in the shrines, and the vegetables of the purely vegetarian monks.

Finally on the summit, some six hundred feet up, stands the dagoba and temples, and the venerated cave with its carved bed wherein Mahinda slept. Standing here one looks down a sheer drop to the massed green of

the tree-tops in which one catches the flash of brilliant birds. To the south stretches the undulating jungle-clad level to where the distant mountains of Kandy dominate the scenery. To the west lie the shining expanses of the placid reservoirs embowered in green, surrounding the ruins of the Sacred City itself with her white dagobas gleaming in the light of the setting sun. It is a panorama not easily rivalled.

#### ANURADHAPURA

A fine metalled road leads to the city, passed hamlets embosomed in the luxurious growth of coco-nut and banana. There are fields of golden rice ready for harvest where once grew the gardens of rare flowers required to supply the temples with an endless supply of fragrant blossoms. A fine bridge spans the stream where the pilgrims bathe, a flow of clear water over granite rocks, the banks bordered with feathery plumes of bamboo. On a rock a Sinhalese maiden is bathing, her wet cotton robe



The monastery of Mahanama, Arch-Abbott of the Sacred City of Anuradhapura.

modestly outlining her shapely young body.

Now we are within the city limits, and eagerly we explore the first Vi-harra. The fascination of Anuradhapura lies in the fact that all the ruins lie spread about over a vast area of park-like expanse. For the undergrowth has been cut, and a short grass, cropped by herds of small native cattle, has taken its place. Thus the splendid trees have room to expand and gain noble symmetry of growth. There are droves of monkeys, beautiful butterflies, and bright birds to give life to the scene.

Each separate monastery was arranged thus. In the centre rose the dagoba covering the sacred relic. They were bell-shaped, built of billions of cubed burnt bricks plastered over with shining white chunam. On the summit stood a square tee on which was carved the Wheel of Life and other symbols. From this rose the final spire covered

with gold leaf flashing in the sun. The platforms were erected on foundations of extraordinary strength, and were paved with stone flags. At the four cardinal points stood the main altars elaborately carved. Behind these ran the three processional rings round the base of the drum of the dagoba. Round these worshippers revolved with their right shoulder touching the drum extracting merit from the relic within, whilst chanting their prayers to Buddha. On the platform stood a double row of ornamented pillars from which fluttered gay banners or paintings of the life of the Master.

Around the dagoba and facing the steps leading to each altar, was the temple containing an image of Buddha sitting on His lotus flower. These temples were approached by elaborately carved steps in front of which was set a sacred moon-stone richly graven with symbolic signs. On either side rose the guard-stones containing the grace-





A simple but stately portico of a monastery.

ful figure of a diva beneath a canopy of the seven-hooded cobra. And always beside her is to be found the companionable little dwarf. The marvel of these buildings is the carpentry in stone accomplished by these ancient builders. On the threshold was inset a shallow slot which was kept filled with water to wash the feet from any defilement before entering the temple. The temples were generally of two stories, with plastered walls and tiled roofs. The interiors were gaily painted with sacred history. At the four corners of the temple enclosure stood four little houses for the attendant priests, a flagstone in the corner indicating where the staircase ascended to the upper story.

Each Vihâra was ruled over by an abbot who lived in an adjacent monastery with his monks and acolytes. These holy abodes were very stately and commodious, entered by fine porches, and elaborate interior decorations. The greatest of them all stood

near the Sacred Bô-tree, and attained to nine stories in height. We have the description of its wonders from the history called the Mahawansa written by the Lord Arch Abbot Mahanama in the glorious reign of King Dathu Sena. The exterior was wholly gilded whilst the tiles were of burnished brass blazing in the sun. The interior was enriched with carvings covered with gold leaf, and the Audience Hall was hung with ropes of priceless jewels. Never has Primate been so royally housed.

It is around these monasteries that the most intimate details of the lives of the monks are still to be found. The vats in which they dyed their robes of sacred yellow from the stain of the jak-fruit tree. The lavatories, with the raised foot-marks and the carved lotus for holding the wash-pot, and the drain for carrying off the water. And finally the elaborate baths or pokkanas. For whilst contemporary Rome was decaying in the West, enervating her strength



The carved canopy of a preaching-hall.

in the pleasures of the heated baths, so Anuradhapura in the East evolved baths rivalling those of Rome for luxuriousness and ingenuity of water supply. Those of the Sacred City were stone-built and sunk level with the ground. In the sides were excavated the dressing rooms before which stood a platform containing the smaller baths of hot water. Surrounding this was the large tank for swimming, provided with the means of emptying and filling at pleasure. There were preaching-halls with carved canopies beneath which the abbots sat and expounded the Law to the assembled congregations. Near these were set up the steles, slabs of hard stone engraved with the edicts of the king.

There were four great dagobas: Mirisavetiya, covering the miraculous mark of Buddha's foot-print; Runweli, which is the most revered at the present day; Abayagiri which boasted heretical doctrines; and Jetawanarama, a famous sanctuary for outlawed criminals. The

position of the latter is somewhat removed from the others, rearing its bulk in isolated dignity from the midst of dense forest at the head of a beautiful reservoir. Seen at the setting of the sun, with the glories of the painted sky reflected in the water, it makes a wondrously effective picture.

The most sacred enclosure of all was encircled by a wall. Within it stands the small dagoba, Thuperāma, covering the collar-bone of the Master. On its tee are carved the golden Sun, the silver Moon, the brazen Wheel of Life, and the bronze Scales of Justice. Near it are the tombs of holy Mahinda, and that famous princess who brought the slip of the B6-tree concealed in her hair to Lanka from Buddha-Gaya, where the Master had sat in contemplation beneath its boughs. And lastly there is the Temple of the Tooth, that was destined to become the most famous relic of them all. It was not enshrined in a dagoba where it could never be seen, but in a special temple



In the foreground a complete vihâra, in the center the dagoba of Runweli and in the left distance the broken spire of Abayagiri.

to itself. The columns of the inner Holy-of-Holies were polished—the only ones to be thus treated, and moreover they bore capitals of unique design. There is considerable discussion as to the meaning of these, whether they represent a relic of the Hindu worship and are a half Dorgee or Thunder-bolt of Indra, or if, as seems more likely, they are inverted molar teeth.

It is easy to visualize the magnificent religious processions that must have once made brilliant this venerable spot; the royal elephants with gorgeous trappings; the torches of the half-nude dancers flickering on their bronzed skins; the yellow robes of the hosts of monks; and the gay colours of the Court officials outvying each other in the wealth of those jewels for which their Island was famous. The King alone would enter the Temple of the Tooth, and it was the Lord Arch Abbot who had charge of the Holy Relic which had

become the Symbol of State. One can picture Dathu Sena kneeling before the open doors of gold giving a view of the mysterious Sanctuary heavy with the smoke of incense. There stands the aged Mahanama robed in rich orange-coloured priestly garments, bearing his Fan of Office. In the centre of the Sanctuary on a golden altar stands a dagoba of gold festooned with glittering gems. With hands shaking with age and religious fervour, the Abbot lifts the covering to expose another dagoba more richly jewelled than the first. Six priceless coverings are removed till the seventh, studded with pearl and sapphire, shines forth. And now the acolytes burn fresh grains of incense, as they chant, "Sadu, Sadu, Praise to Holy Buddha." The seventh dagoba is solemnly lifted to reveal the Tooth resting on a great cabouchant ruby held in a golden lotus. What a supreme moment was that for King



The Sanctuary of the Temple of the Tooth, the Shrine of the Star of Lanka.

and Abbot, the Star of Lanka's Destiny!

For the Tooth was next enshrined in the exquisite Wata Daga at Polonarua. From thence it followed the exiles to their mountain retreat to be finally housed in a temple built on a little island in the beautiful lake at Kandy. Then Nemesis overtook it, for the proselytizing Portuguese seized, what to them was an accursed object of idolatry, and grinding it to powder flung it in the lake. But the Master who is ever watching over His faithful, miraculously restored it (considerably larger in size), to the place of honor in the hearts of the Sinhalese. Once more it reposes beneath its coverings of jewelled dagobas in the picturesque Temple of the Tooth in Kandy.

In the midst of the forest glades of Anuradhapura are to be found the ruins where the various colonies of certain sects of Buddhist monks resided. Amongst these were those who, like

the dervishes of the Soudan, dressed only in rags, and eat nothing save the scraps of food others chose to give them. Their monasteries were built on solid rocks, in which the natural pockets formed baths, for, though ragged, they were clean.

The others were more of the hermit order, living solitary in caves for shelter. All the country is strewn with great boulders forming natural caves. Sometimes they were split in twain by lightning. Always there was cut a drip-ledge above so that the rain should not run inside the cave, and below this was carved the name of the occupant in ancient Brahmilipi characters that can be plainly read today.

When the moon is full is the time to visit the Sacred Bô-tree in its grey-walled enclosure where the monkeys chatter at the intruder from the boughs of the grove of ficus, scions of the parent tree. All about the old tree are built shrines over the imprint of the foot of



A monk's bath in which the only bathers now are frogs.

the Buddha, or little temples where in He sits in solitary contemplation. Moss grown steps lead up to where the old boughs are decorated with little white flags, the simple offerings of pious pilgrims. The heart-shaped leaves, forever twisting in the silver light, seem to be whispering prayers. A yellow-robed priest passes like a shadow up the steps, pausing to light a perfumed joss-stick on a flower-laden altar. So silent and mysterious is the whole scene one appears to absorb the very atmosphere of those ancient days of glory when the Sacred City stood proudly on her pinnacle of fame.

Regretfully one leaves this fascinating city of dead history to seek out the sequel to her fall.

#### POLONARUWA

The road to the second city of the Sinhalese kingdom leads through dense jungle interspersed with vistas of vivid green rice fields and little villages of

thatched huts. Several of the great reservoirs are passed, placid sheets of water veiled with water-lilies, and the haunt of water-fowl and crocodile. At Kela-Kewa, a pathetic scene of the old history was enacted. Kassapa, the bastard son of Dathu Sena, revolted against his father and taking him prisoner banished the heir, Prince Moggallana, to India. The usurper accused the King of hiding treasure; "I have no treasure left," declared poor old Dathu Sena. "Thou hast stolen my crown, exiled my son, and degraded my friend Mahanama. These were my only treasure."

At last, driven to desperation by daily torture, the King said he would take them to where the remainder of his wealth was stored. So he led them to Kela-Kewa. Delighting in his temporary freedom, the old man stripped and bathed in the cool and pleasant waters that he loved, for the building of this reservoir had been one of the





The ruins of Polonaruwa. The second Temple of the Tooth is on the right and the noble Abbot's palace in the center.

chief works of his reign. Those upon the bank grew impatient, and demanded the treasure. "Treasure?" replied the King in a mild voice. "What more do ye require than this my Kela-Kewa? Do not the revenues from the rice-fields it irrigates fill the coffers of the kingdom? Dost thou not see the gold gilding the waters? And behold the silver of my treasure house." Flinging up the water, it fell in a shining shower upon the silver hair of the old man. Perceiving that his father had but fooled him, the irate Kassapa ordered that he be walled up alive in the palace and left to die. And thus passed the great Dathu Sena.

Polonaruwa is much smaller in extent than Anuradhapura, and naturally these buildings of a much later date remain in a far better state of preservation. Thus their grandeur is more readily visualized as their ruins stand amidst the fair surroundings of green jungles and peaceful lake.

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The most attractive temple is that of the Wata Dagé in which reposed the Sacred Tooth. Its circular proportions are noble, and the carvings most artistically and beautifully rendered. The pierced floral balustrade and the carved capitals are exquisite in design and execution. The most impressive temple is one that assumes truly the proportions of a cathedral, with nave and transepts. At the end stands the remains of a gigantic preaching Buddha. Only the feet and the lower half of the robe now remain to hint at the once majestic proportions of the figure. Many of the buildings still retain the plaster which covered the brick, and here and there may still be traced the gay decorations which once painted the surface. Carved from the living rock lies the heroic figure of the Buddha in the attitude in which He passed to gain Nirvana. Beside Him stands Ananda, His beloved disciple, who was to Him what John was to Christ. When

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### SIGIRIYA



Sacred Thuperama, the shrine of Buddha's collar-bone.

the setting sun softens the worn features of the Disciple, the face becomes astonishingly realistic, assuming an expression of resigned sadness at the departure of his Master.

There is a Preaching Hall of great beauty and unusual design. On the dais stand eight waved columns, and surrounding it a remarkable stone balustrade carved to represent a wooden fence. Many days can one spend wandering amidst these ruined temples and palaces, or roaming the winding paths of the jungle where the sambur haunt the shadows, and the royal peacock spreads the splendor of his train.

Out of the massed tops of the jungle trees towers the great rock of Sigiriya, the Fortress of the Lion. Its gray sides are streaked with red,—not with the blood of its history, but the stain of the bricks from the ruined Citadel that once crowned its summit. It appears to be absolutely unscalable, for the entire top overhangs the sides.

The usurper Kassapa, having reigned several years at Anuradhapura, fled before the army which his brother Moggallana had raised in India to assist him regain his lost throne. Kassapa had the genius of the engineer, and this impregnable rock took his fancy. On its summit he decided to build his Citadel and found a new kingdom. And just as the swallows construct their clever nests against the side of a house, so Kassapa built an ascending gallery against the face of the rock. Halfway up it came to a terrace, and here the artist combined with the engineer, resulting in a truly heroic conception. For, seated with his back to the sheer cliff, Kassapa created a colossal lion. Between its great paws stood a portal from which rose a staircase through the interior of the beast, till one stood upon its giant head. Here, in the shape of a wooden crown, rested the key of the Citadel. For should the enemy gain access to the gallery, this wooden crown could be destroyed at a moment's notice and thus render the summit impregnable. From this crown the gallery continued till it reached the overhanging gallery that ran round the entire top in order to enlarge the surface of the three acres on which the Citadel stood. There were palaces and barracks, temples and granaries, and all were so carefully tiled that every drop of water shed by the rain was conserved in cleverly con-

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structed tanks cut in the solid rock. For to withstand a long siege, a sufficient water supply was of paramount importance. How noble and imposing must that white citadel crowning the gray rock have appeared in the days of its glory.

At the base of the rock lay a tumbled mass of great boulders, and these Kassapa linked together with stone walls to make the outer defences of the city that spread around his citadel. He constructed a large reservoir to irrigate the rice fields and make his realm rich and prosperous. As time went on he added many adornments to his creation, and the sides of the rock served as canvasses for wonderful pictures, fragments of which are still preserved. They consist in the heads of beautiful maidens carrying flowers in procession as an offering to Buddha. As one wanders about the summit and contemplates the superb panorama of the sea of jungle stretching to the Kandyan mountains, one can picture the king seated on his stone divan beneath a canopy, complacently contemplating the rich realm of his creation spread beneath his feet. In the little cave, lodged in the side of the cliff, one can trace the smoke of the watchman's lamp and the polished niche into which fitted his naked back. And it was from one of these that a watchman first saw the flash of spears that heralded the advent of the advancing armies of King Maggallana.

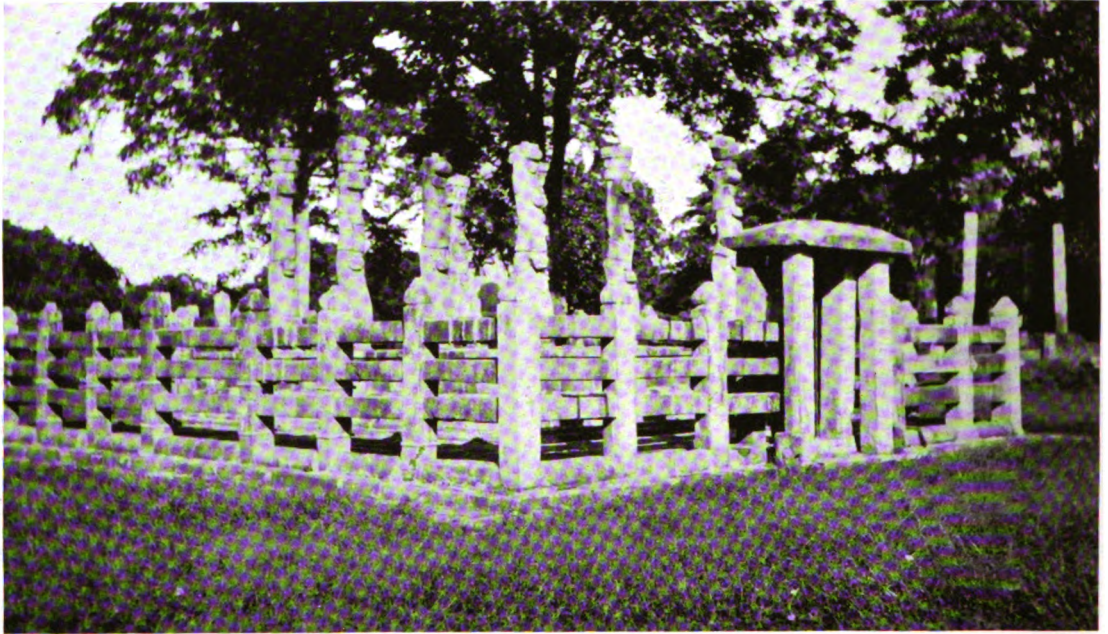
For Kassapa lived in his isolated citadel fearing only the wrath of God and the vengeance of his brother. And now his time had come. At least he was no coward, for he descended from his fortress and gave his brother battle. The jungle echoed with the clash of arms, startling the deer, and sending the peacocks screaming to the tree-tops.



The Wata Dage, the Temple of the Tooth with its exquisite carving.

Stubbornly resisting, the armies of Kassapa slowly fell back before the triumphant arms of Maggallana. Gathering his scattered men, Kassapa himself led the charge as the sun set, in a last desperate effort to turn the tide. The huge elephant he rode lunged forward at the mahout's prick of the ankus. Suddenly the beast halted, for right in his path lay a morass. And the setting sun had colored it the tint of blood! Vainly the mahout endeavored to drive him forward, till he dug the ankus into the tender spot behind the ear. Madened with pain and fear the elephant





**The stone fence and waved columns of a preaching-hall.**

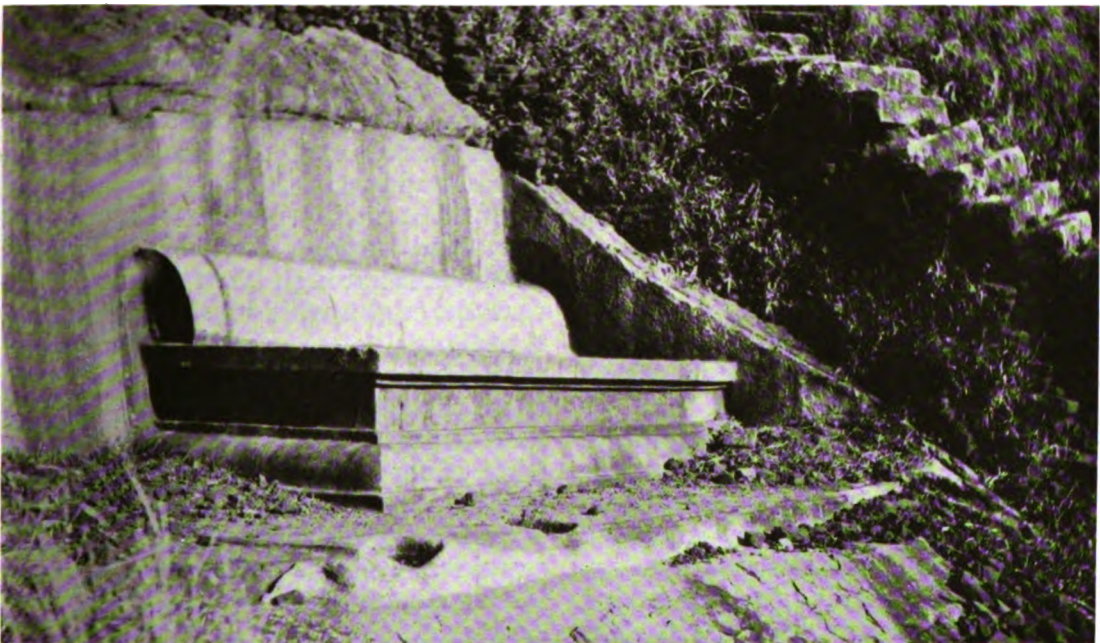


**The outer defences of Sigriya with linking walls. A water cistern on top of rock.**





**The rock of Sigriya with the ascending steps a gallery. The lion sat on the extreme left center. Rice fields in foreground.**



**King Kassapa's seat.**





The recumbent Buddha carved from the living rock. At his head mourns his disciple Ananda.

raised his trunk and dragged the mahout down to trample him to death beneath his feet. Then he turned and fled, crashing through the jungle growth in frantic flight.

At the sight of the leader in full flight, the soldiers of Kassapa threw down their arms and fled, leaving Moggallana conqueror of the day.

In a dark glade the king's elephant came to a halt, and trembling violently, stood still. By a miracle Kassapa had not been swept off by the boughs. Now he raised himself from the elephant's back to which he had clung, and realized that he was deserted and alone. With a bitter heart he recognized that the day was lost. Crushed and dispirited, Kassapa raised his eyes to where the new moon shone in the heavens, and above the tree-tops he saw the seated Lion of his creation. His cold eyes appeared to look down at the fallen king in supreme contempt, his lips to curl

in disdain as though he divined the thought that filled the craven heart of Kassapa.

Shuddering, the king turned his haggard eyes on the gloomy depths of the jungle. And there, standing beneath a twisted ficus tree, Kassapa saw the wraith of his murdered father! With a smothered cry, the king drew his sword, and bowing his head to his doom, plunged it in his breast. Feeling the hot blood running down his flank, the elephant lifted high his trunk and startled the night with so shrill a scream that those upon the Lion Rock trembled with fear. And at the same moment, there shot across the sky a star of brilliant light. And the people cried: "The King is dead! The Star of Lanka falls!"

So fell the kingdom of Kassapa the regicide. But the Rock remains as a lasting monument to his ingenuity and skill.

# CHRISTIANITY IN JAPANESE ART

## SEVEN ANCIENT SCREEN PAINTINGS WITH COMMENTARY

By JOSEPH DAHLMAN, S. J.

*Professor in the Tokyo Imperial University*

THE theme common to all the paintings here reproduced photographically is the earliest intercourse between Japan and the West (1542-1614) represented in the art of that time.

The photographs reproduce paintings of the sort used to decorate Japanese folding screens. Six such screens, the best extant, have been chosen for this purpose. The name of the present owner of each screen accompanies the group of cuts representing each of the paintings. On account of the difficulty experienced in attempting to photograph an entire folding screen on one plate, it was found necessary in most cases to take several photographs of each screen which can easily be pieced together by reference to the numbers affixed to our cuts.

At the outset it will be interesting to investigate the origin and age of these paintings. Their date can be determined with sufficient accuracy by internal evidence. They can not be later than 1614, for they must have been executed at a date prior to the terrible persecution which wiped out the flourishing church of Japan. This persecution was inaugurated in 1614 by the decree of the Regent Ieyasu ordering the expulsion from Japan of all missionaries, the destruction of all their churches and religious houses and the cessation of all Christian religious practices under pain of capital punishment.

Now, these paintings portray a situation the very opposite of what pre-

vailed after 1614. They depict a time when the Japanese enjoyed the fullest liberty in their intercourse with the Occidental merchants and Christian missionaries.

We see ships arriving with merchants and missionaries on board. The Missionary Fathers appear in the streets on the way to the harbor to greet their newly arriving brethren. The churches are wide open. In them we can see the mass being celebrated. The faithful are assisting at the service; both Portuguese gentlemen and Japanese Samurai being easily recognized in the congregation by the swords they are wearing. Alongside of the Church and opening into it we see just such a small Catechism Hall as may be seen in Japan to-day, providing for the instruction of the prospective converts. It is a real Japanese room with mats (tatami) and folding screens (byobu). In this room one of the Fathers seated in a chair—not squatting (suwarete) on the floor—gives instruction to the samurai. A cursory glance suffices to show us that these pictures reflect that memorable period of easy and amicable intercourse during which thousands of Japanese each year were added to the Catholic Church, whose visible head, the Pope, is actually represented in one of the scenes.

After the year 1614, no Japanese painter would have dared to select as a theme for artistic treatment the intercourse between his people and the Occidentals, especially the missionaries, the



I 1. Portuguese residing in Japan. Imperial Household, Tokyo.

hated proscribed "Bateren." He would not have dared to exhibit the very persons who had been banished, the churches which had been destroyed and the rites and customs which were forbidden under pain of death.

But how long before 1614 were these paintings conceived and executed? The answer to this question also is furnished by the pictures themselves, in the character and variety of the missionaries who are represented. The four religious orders which at the close of the period in question were working in Japan are all represented and can be easily distinguished. Most numerous are the Jesuits, who had been the first to arrive in this field under their immortal leader, St. Francis Xavier. They are identified at once by their black habits and by the student's cap or biretta which most of them are wearing (Plates I, II, V and VI). Next in point of numbers are the Dominicans, equally recognizable by their long white habit which appears under the black scapular characteristic of their order. The dress of these two orders is conspicuous in the pictures but it is not difficult to identify a Franciscan and an Augustinian in Plate VI.

Now from 1549 to 1595 the Jesuits were the only religious order in Japan. In 1595 the Franciscans arrived, followed shortly after by Dominicans and Augustinians. The real development of these last three orders can only be dated from about 1600 and came to a tragic though glorious end in 1614. Hence, pictures representing the simultaneous activities of these four orders can have originated only between 1600 and 1614. Thus we have before our eyes the Church of Japan when she was in the most flourishing condition with a membership approximating one million communicants. This new and remote bit of Christendom is portrayed to the life by contemporary artists who evidently deemed the entrance of Christianity into the Sunrise Land a theme worthy of their best skill.

In attempting to fix on the dwelling-place of our unknown artist we are left somewhat to our own conjectures. Yet even here we need indulge in no haphazard guess-work. Strong indications point to Nagasaki as the place where our pictures originated.

First of all, the painter must have lived at a place where he was granted ample opportunity to witness the arrival



I 2. Portuguese calling to examine a picture of the Pope. Imperial Household, Tokyo.

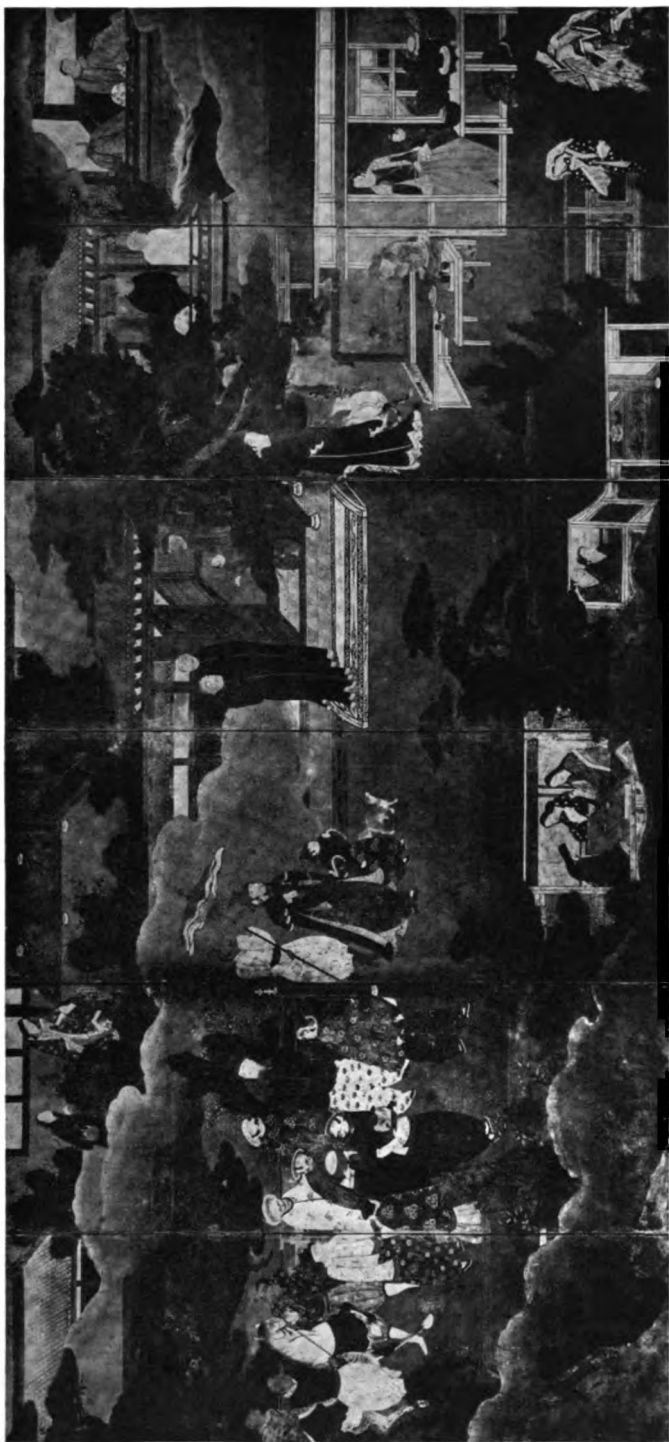
of the Portuguese merchant ships, truly majestic by comparison with the Japanese craft of those days, the solemn processions of Portuguese merchants bringing all sorts of presents—horses, fine dogs, tigers, lions and musical or scientific instruments—destined to make an impression on the Japanese authorities and win their favor. The vivid portrayals of the sailors aboard a Portuguese galleon, his risky tasks and acrobatic feats, the picturesque processions of gallant knights, of mariners, of negro porters and of servants are unquestionably taken from life by an eyewitness of these scenes. To witness such scenes no place gave him an opportunity comparable to that afforded by Nagasaki, the principal seaport visited by the Portuguese in their commercial intercourse with Japan.

Only at Nagasaki, moreover, could the painter have seen the splendid churches and extensive residences of the several religious orders and witnessed the rites, ceremonies and usages of the religion so recently introduced into Japan. For this painter's knowledge of Catholic life was not at all superficial. Only a Christian painter of

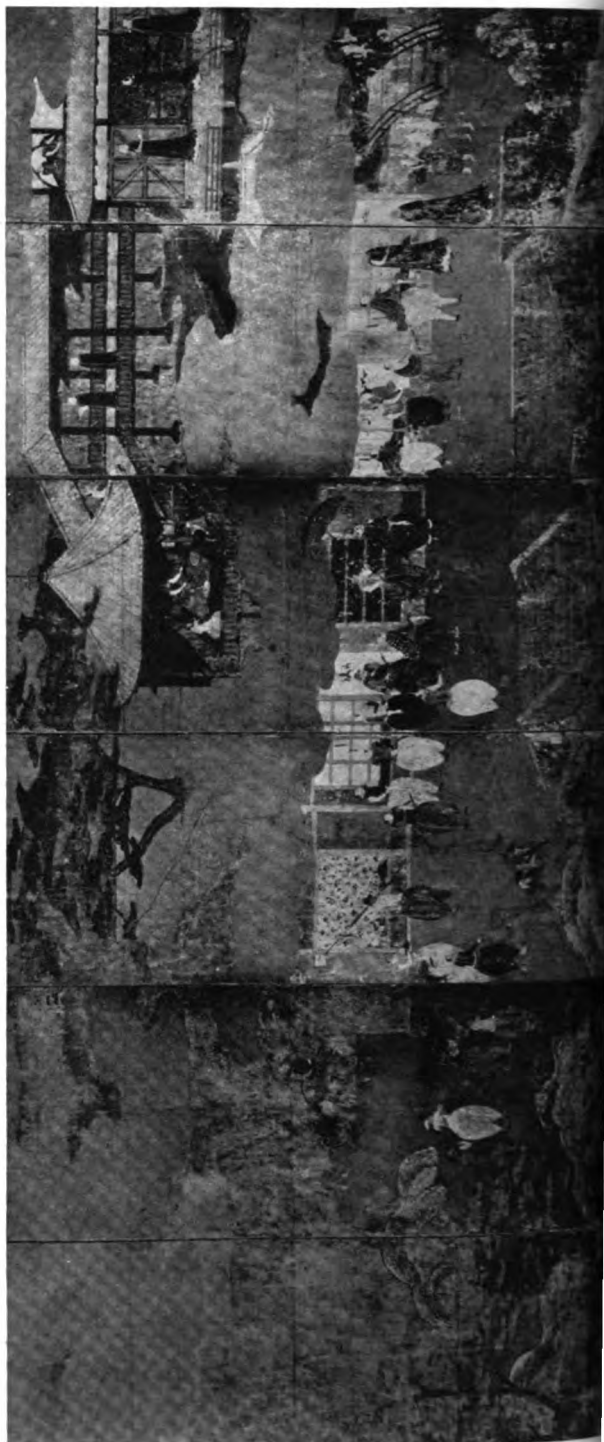
the time of Ieyasu could have seized upon and so well depicted the salient activities of Christian life, the priest saying mass assisted by his two acolytes, the faithful devoutly following the ceremonial or attentively listening to the instructions of the father, whose very spectacles are included among the details so minutely observed. Nagasaki was the metropolitan city of the Japanese Church. Here the Dominicans, Franciscans and Augustinians successively established themselves after 1595 by the side of the Jesuits, who had been laboring there unaided since 1549. This was, therefore, the city which afforded the painter every opportunity to become acquainted with the full development of the Church between 1600 and 1614, that Church of Nagasaki, destined so soon to become the mother of some of the greatest heroes of Japan and indeed of all Christendom.

This very Church appears before our eyes across an interval of three centuries, not conjured up by the pencil of a far distant artist guided only by his imagination, but flashed before us by a contemporary of the events, by a Japanese painter who saw what he has





II 1, 2, 3. Europeans visiting a Dominican house. Mr. N. Yashiro, in Kyoto.





## ART AND ARCHAEOLOGY

depicted and who now lets us see through his eyes what passed before him on the shores of Nagasaki Bay, in the streets, in the churches and in private or community residences.

These pictures are therefore contemporary documents written in colors and reflecting one of the most beautiful episodes in Church History. In spite of the strangeness of the style, the coloring at times questionable (as when the artist tries to catch the facial tints of strange races), the Christian spectator, acquainted with that glorious history, can not but look upon these relics with the feeling of awe akin to that we feel in surveying the pathetic treasures of the Catacombs. This young fervent heroic Christianity just about to be crushed by a storm of worse than Roman persecution was immortalized by the pictorial art of Japan. The most promising development of the work of the Apostle of the Indies thus becomes a distinct episode in the history of Christian art. These pictures, once the adornment of some well-to-do Japanese Christian home, are the sole surviving Japanese monuments of a period of which every relic bearing the hated signs of Christianity—churches, schools, houses—has been sedulously and utterly destroyed.

### ARTISTIC CHARACTERISTICS OF THESE PAINTINGS

The seven pictures here reproduced have certain features in common. In general, we observe that the painter exhibits the intercourse between Japan and the West through a *combined* portrayal of commerce and religion. Consequently each screen naturally falls into two divisions. The left (from the beholder's viewpoint) is dedicated to commerce and the right to religion.

Screen I, which is in the possession of the Imperial Household, is the only one which makes a slight departure from this rule. Here the division is exclusively devoted to commerce, showing on the beholder's left the arrival of a merchantman and, on the right, the residence of the merchants. But aboard a small boat approaching the shore, a Jesuit is placed and another one appears amid the small group on the shore.

In all the other pictures we observe on our left the incoming of western commerce represented now by a ship, now by an ambassadorial procession; on our right enters Western Religion shown in the streets by the Fathers going down seaward to meet the procession of their compatriots (III 3, IV 2, V 3, VI 2), shown in the residences by the Fathers giving instructions (V 3, VI 2) or saying mass (V 3) or showing honor to a picture of the Pope (I 2), or enjoying the simple pleasures of a religious community at home (II 2, 3, III 3).

The general idea dominating the commercial side of the pictures is quite simple and clear. The merchant arrives aboard a magnificent galleon, the fine equipment of which captivated the eyes of the Japanese; he marches in solemn procession to the residence of the Japanese authorities to present his credentials; he displays his magnificence and attracts attention by his retinue of picturesquely attired Knights and men-at-arms headed by their commander, who walks under a ceremonial umbrella. The merchant, moreover, creates quite a stir by the display of various presents carried by negroes, themselves another novelty to the Japanese. The merchant finally appears in his factory, residing there in comfort and transacting business with the merchants of Japan.

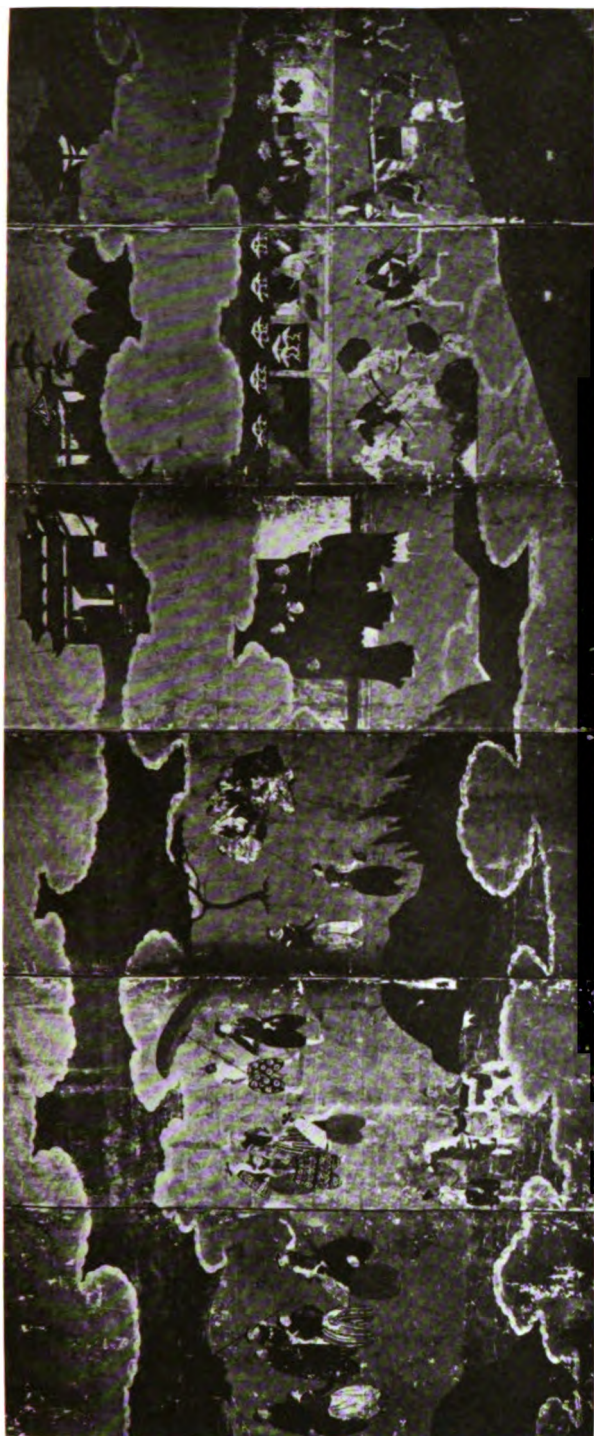
## ART AND ARCHAEOLOGY

The religious half of the screens is devoted to exhibiting the position, the work and the general characteristics of the messengers of the new Western religion. The Japanese artist brings out this dominant idea by methods quite in accord with the ancient traditions of Japanese art. It is a distinctive feature of ancient Japanese art, as applied to screen painting, to exhibit small pictures which indicate in a few strokes and in minute scenes the idea which the artist is developing. The idyllic becomes symbolic. So here.

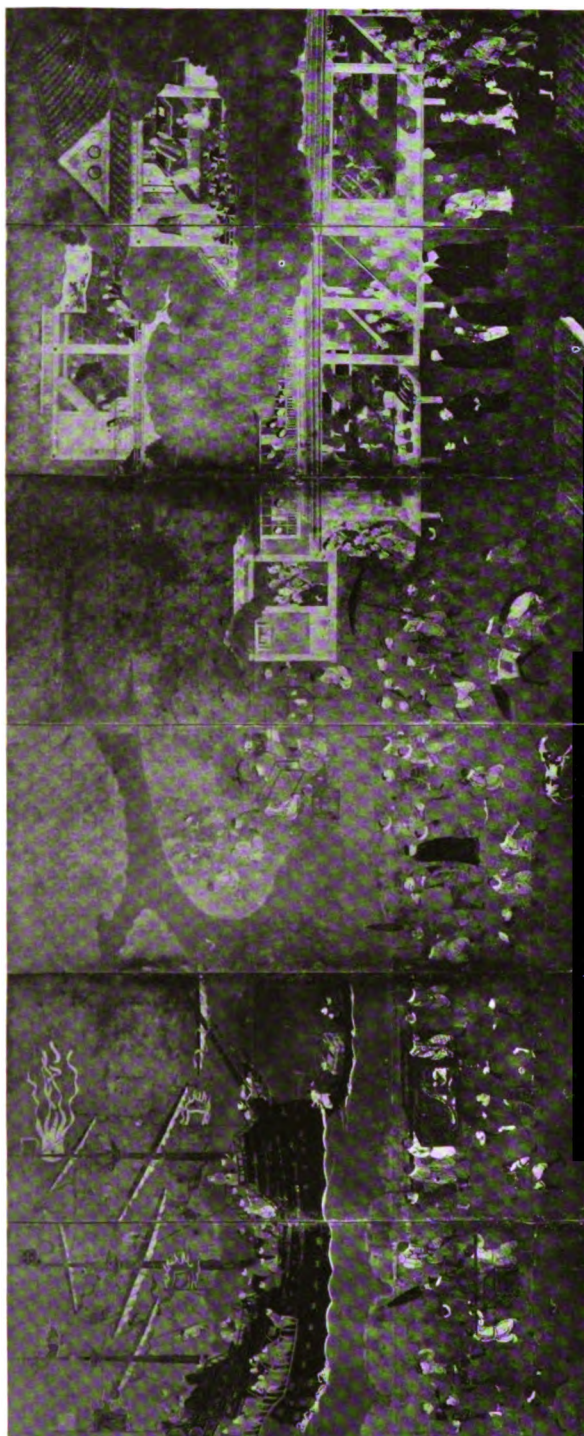
We must not expect a photographic reproduction of the whole religious life of the people whom the artist portrays. His method is a symbolism based on a few genuine characteristics realistically and vividly portrayed. This is clear in the little pictures (truly idyls) that represent the messenger of the western religion as priest (saying mass), and as teacher, instructing a group of Samurai. This symbolism is especially notable in the scene which shows in the background the picture of the Holy Father (I 2) protected by curtains which have just been drawn, and in the foreground the missionaries showing honor and reverence to the Sovereign Pontiff. The painter was evidently impressed by the international character of the western religion with its capital at the ancient centre of western civilization and its influence reaching out to so many races, several of which actually appear in the religious scenes. The unity and universality of the great family of Christendom under that venerable "Ruler of Doctrine" whose teachers had reached even the Sunrise Land has inspired the artist and been by him vividly suggested on the screen. The loyalty of the early Japanese Christians to the Head of Catholic Christendom finds here its first artistic

expression. The life of the Fathers as members of a religious community is admirably portrayed in scenes II 2 and 3 and in III 2 and 3. The faces are far from beautiful, but this detracts naught from the historic interest of the scene into which the painter (a contemporary of the great Shogun Ieyasu) leads the spectator and introduces him to one of the many religious communities at that time dwelling in Japan.

Especially noteworthy is the care which the painter took to throw around the foreign element, newly entering his country, an atmosphere thoroughly and genuinely Japanese. Merchant and missionary are living in Japan and in the midst of Japanese neighbors. The groups of Japanese Samurai in the streets looking with peaceful surprise and curiosity at the strange figures passing along the highway (VI 1 and VI 2) or viewing the procession from the windows (V 2) or from shops, these are scenes taken from real life. There are other idyllic scenes, ladies playing in a room or walking in the streets (II 1, II 3, I 2). The tea merchant (II 3), the old grandfather calling the little boy's attention to the strangers (I 2), the nobleman on his journey accompanied by his armed retainers (IV 2); how true to life are not all these details. We find ourselves really in the Old Japan of the first Japanese Christians. We are transported thither not by the magic of some fond imagination, but by the artistry of a Japanese painter who lived at that very time. A Japanese atmosphere surrounds the spectator; he breathes an historic atmosphere in the midst of an heroic generation which a few years later showed to what heights the loyalty of a Samurai could attain when thousands sacrificed their all and life itself out of devoted loyalty to the Lord of Lords.



IV 1, 2. Dominican Friars with porters greeting new arrivals. Mr. T. Tayeki, in Yamagata.

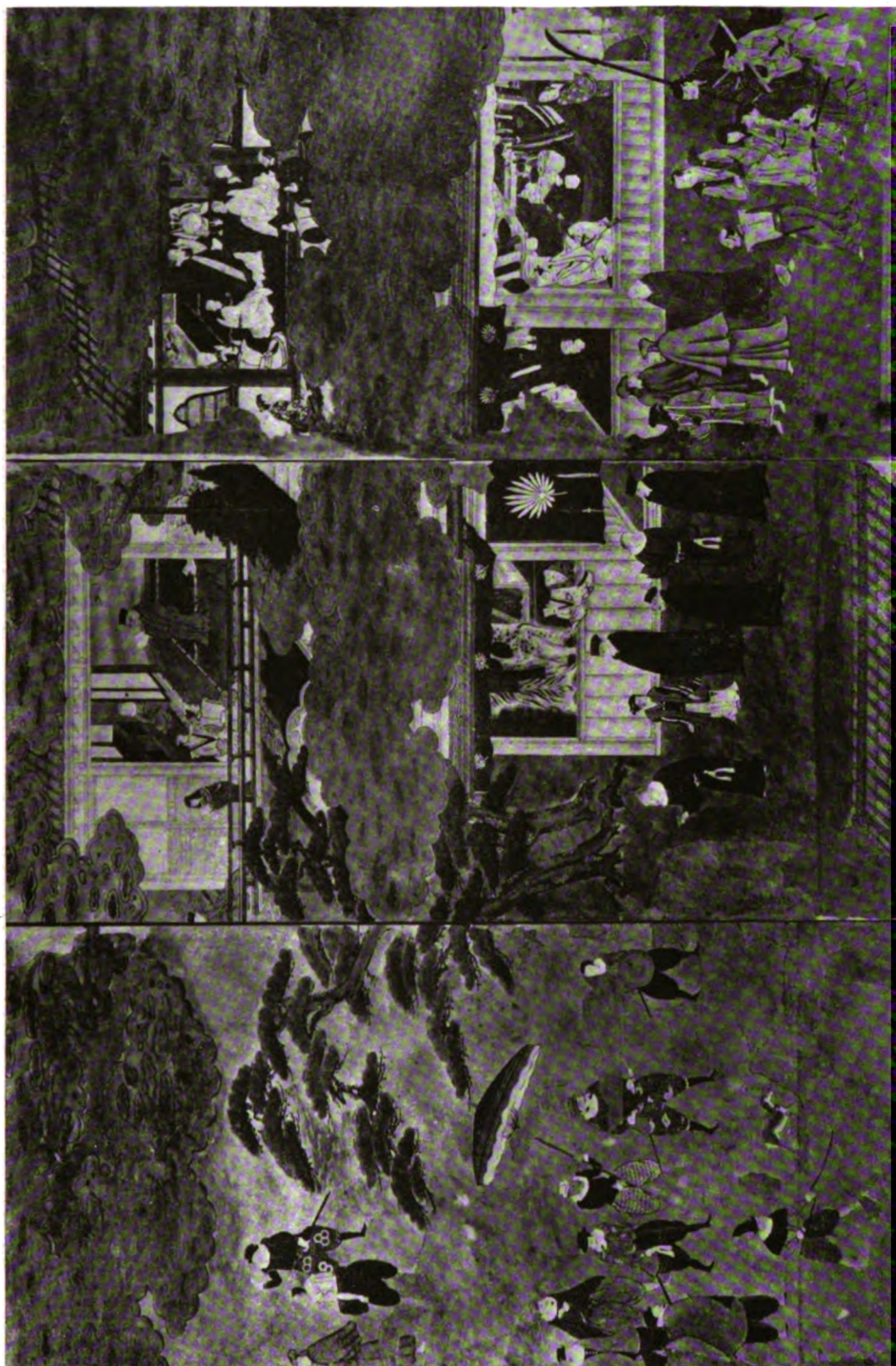


V 1, 2, 3. Jesuits and Samurai greeting new arrivals. Mr. K. Yoshino, in Toyama.





VI 1. Arrival of a ship with gifts for Japanese authorities. Imperial Museum, in Ueno, Tokyo.



VI 2. Jesuit, Augustinian and Franciscan Missionaries greeting new arrivals. Religious ceremony and instruction in background. Imperial Museum, in Ueno, Tokyo.



## ART AND ARCHAEOLOGY

### THE BELL

In conclusion we append the picture of an old bell, once belonging to a Church of the Society of Jesus, in Japan. As the date 1577 indicates, the bell was cast in that year. The emblem I H S shows that it was cast for a Jesuit church. This church was none other than the first Church erected by Father Organtini in Miyako, the ancient Japanese Capital, now known as Kyoto. Since the time when St. Francis Xavier had made his fruitless journey to the Capital amid untold sufferings, it had been the desire of his successors to establish themselves in that City. But all attempts to enter "The Holy City" of Japan had failed. It was the great and powerful Nobunaga, a friend of the Fathers, who twenty-six years after the journey of St. Francis gave to Father Organtini a small but favorably located plot of ground with permission to erect a church thereon.

"And there the heathen prince, Arviragus,  
Gave him an isle of marsh whereon to build;  
And there he built with wattles from the marsh  
A little lonely church in days of yore."

But Nobunaga was more generous than Arviragus and the Japanese Church was somewhat more sightly than the British one. The non-Christian Japanese called it Nambanji, the Temple of the Southern Barbarians, because the Europeans had come to Japan by way of the Spanish and Portuguese colonies in Southern Asia. From this not very flattering name, the Bell is still called "The Bell of Nambanji." When the church was destroyed on the outbreak of the persecution in 1614, this bell was given to a Buddhist temple in Kyoto. There it has remained until the present day. Several years ago it was exhibited in the Imperial Museum at Ueno in Tokyo. On this



occasion our photographs of it were taken.

The tones of this bell take us back to the great days when it was the mouthpiece of the flourishing church of the ancient capital, a Christian community numbering in 1614 some fifteen thousand zealous souls. In answer to its voice at daybreak, noon and sunset they united with their fellow Christians throughout the earth in paying the homage of the Angelus to Our Lord and His Virgin Mother, at a time when their hallowed names had not yet been uttered on the banks of the Mississippi, the Hudson or the Potomac. It is the fond hope of the Jesuit Fathers that their ancient relic may yet come to summon to Christian worship the students of their rising university in Tokyo.

# BYZANTINE TEXTILES

By ROGER GILMAN AND JANE BOWLER GILMAN

**S**ILKS and spices,—the magic of the East is in the words, for these two products were more sought after than any other goods of the caravan trade.

Silk in all probability originated in China but was known all over Asia long before it was introduced into Europe. We know that it was worn by one of Alexander's generals and there is mention made of it by Aristotle, but the monopoly was held in the Orient until Justinian established the silk weaving industry in Byzantium in the 6th century.

Curiously enough most of the specimens of Byzantine fabrics that have come down to us were originally the shrouds of saints or the wrappings of relics. In the great traffic in the bones of saints and martyrs during the Middle Ages quantities of these shrouds were carried all over Europe. Silk was the most precious of fabrics; just as we find all the skill of the goldsmith lavished on the reliquaries, so the remains themselves were wrapped in the rarest material to be obtained. Later a new value having been imparted to the stuffs by contact with the relics, they were made into altar cloths, vestments, or even introduced into royal robes.

Even stranger is it that these tissues do not contain Christian subjects in their patterns, though being put to a distinctly religious use. Even centuries after we know that many of the silks must have been woven by Greeks, we find the same Oriental character of design continuing. So strong was the impress of the East that it seemed impossible to disassociate the material from the pattern, as we today find it

difficult to imagine a rug of Western design.

The art was Persian of the Sassanian dynasty, 226–641 A. D., not Chinese or Hindu as one might have supposed. Evidently Persia was the market from which Byzantium obtained her silks and Persian designs were reproduced for centuries.

Let us examine first a bit of the Mantle of St. Fridolin from the church at Sackingen (Fig. 1), dating from the 6th or 7th century of our era.<sup>1</sup> Here we note some of the chief Sassanian characteristics. First we have a design within a design. Regarded as merely spots of color the brick red medallions touching each other are excellent. Excellent, too, is the shape of the lozenges patterned in green and yellow and brick formed between the circles. Then the space within the circle is harmoniously filled and every part of the figures has its decorative function to perform. The confronted riders bend back over the saddle and their scarves are blown over their shoulders in such a way as to leave the center free. This forms an area similar to a lozenge, repeating the shape of the lozenge of the main design. Again we observe that this area is brick red and not patterned, whereas the horsemen give an effect of pattern by the detail of their draperies and are in green and yellow and brick. We therefore have a small plain lozenge within the circle and a larger figured lozenge without. An added effect is obtained by a straight band of blue and tan, including not only the smaller ovals but that part of the horsemen in line with them, and only broken by the

<sup>1</sup> *Leasing Gewebensammlung*, vol. I, plate 9. Dalton, *Byzantine Art and Archaeology*, p. 590.



Figure 1—Fragment of the Mantle of St. Fridolin from the Church at Sackingen, 6-7th Century.

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plain lozenge shaped area of the larger medallions. It is remarkable that so complicated a pattern in form and color has been carried out so harmoniously.

The subject-matter is also typically Sassanian, the pleasure of the chase and the knowledge of horsemanship of the Medes being reproduced on similar scenes in many silks. One is reminded by the skill with which the riders are discharging their bows with both hands while controlling their horses with the knees only, of the famous education of the Persian boy who was taught "to ride, to shoot and to speak the truth."



Fig. 2. Silk found in the Sancta Sanctorum, now in the Vatican, 6-7th Century.

In the silk found in the Sancta Sanctorum, now in the Vatican (Fig. 2), we see a typically Persian scheme.<sup>1</sup> The lions are represented in duplicate design face to face and back to back, a device which we find recurring constantly, and even see today in the supporters of the heraldic shield. One questions whether the idea may not have formed a part of the booty of the Crusaders.

No more interesting bit of Byzantine tissue has come down to us than the fragment of the shroud of Charlemagne (Fig. 3).<sup>2</sup> Whether it was the original shroud and so dates from his burial in

814 A. D., or whether it was wrapped around the body when the Emperor Otto re-entombed it in 1000 A. D. we do not know. In either case it is sufficiently interesting and truly regal in its plan. The elephants are in dull golden yellow on a purplish ground, their trappings and the conventionalized indications of their anatomy in two shades of blue. Again we note that the design is enclosed in circles, "rotata" as they were called and that its Persian character is emphasized by the Tree of Life in front of which the elephant stands.

Quite as effective are the lions in a specimen of silk at Dusseldorf (Fig. 4).<sup>3</sup> It has an inscription with the names of Constantine VIII and Basil II, and so enables us to date it positively between 976 and 1025 A. D. The ground is purple, the lions yellow with blue details; a color scheme similar to that of the elephants just described. The extraordinary skill with which the lions are made to step forward despite the conventional mane, face and tail is as Persian as anything we have remarked in the other fragments. Everywhere the art is full of life and movement and shows great vigor in drawing. Two beasts will often be seen in a death grapple, and will lose nothing of their reality by being depicted as green and covered with small red leaves! This representing an animal with an all-over pattern instead of his hide is again characteristic of Sassanian workmanship.

We do find, however, some textiles that are Byzantine in design. Such is the specimen from Aix-la-Chapelle, now at Cluny (Fig. 5), where a charioteer is seen with his four horses and attend-

<sup>1</sup> Dalton, p. 593, fig. 373.

<sup>2</sup> Lessing, vol. II, plates 3 and 4. See cover picture, Fragment from the Shroud of Charlemagne from Aix-la-Chapelle.

<sup>3</sup> Lessing, vol. II, plate 21. Dalton, p. 594, fig. 374.

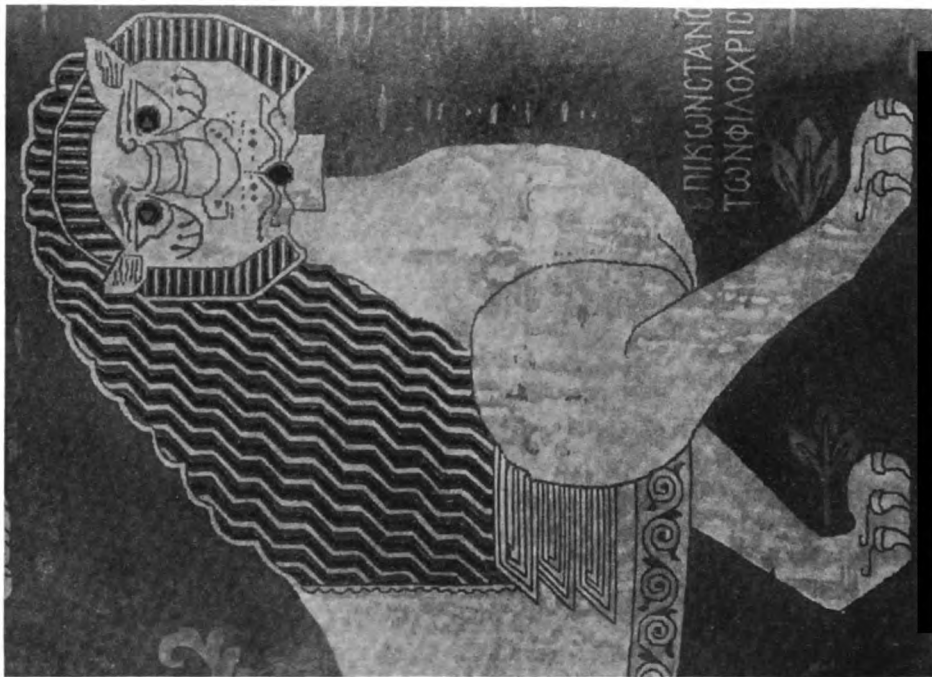


Fig. 4. Fragment of silk at Dusseldorf, 976-1025 A. D.

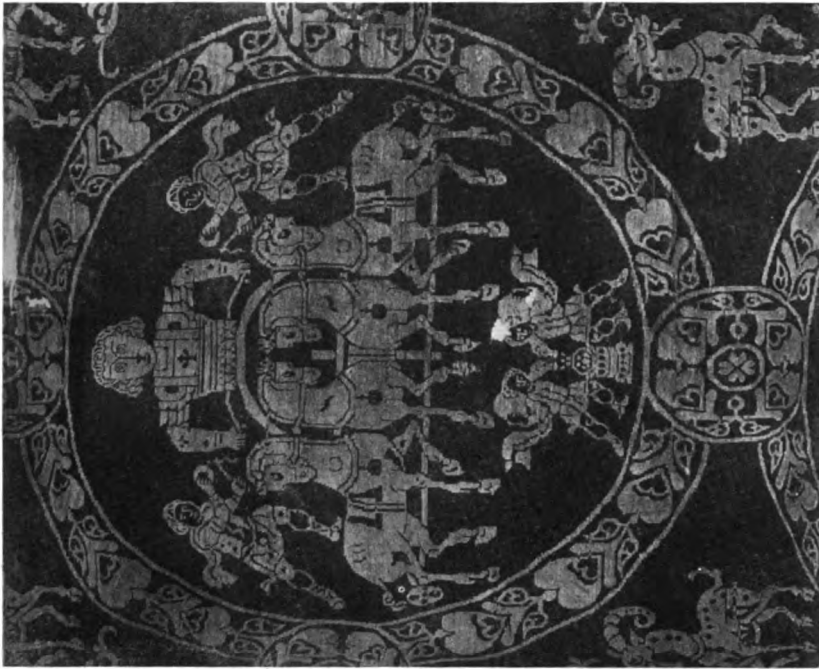


Fig. 5. Specimen of silk from Aix-la-Chapelle, now in Cluny Museum, Paris.



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ants.<sup>1</sup> This is a true Byzantine subject for the whole of the life of the city centered about the chariot races of the circus. The population even was divided into rival factions,—the blues and the greens, according to which color the individual backed in the amphitheatre. Here again the design is yellow, this time on a background of purplish blue. The conception is extremely realistic and courageously carried out, yet the Sassanian tradition has caused the design to be admirably planned to fit the encircling border and the horses are arranged in such a way that their prancings cause them to present themselves face to face and back to back. It is a consummate piece of skill, hardly surpassed in the field of design.

Western Mediaeval art learned much from the Orient in architecture, ivory and mosaic, but surely nowhere was the effect deeper nor more lasting than in the art of silk weaving. The long monopoly of the Eastern workmen to which we have already referred was only partly broken by Justinian's industry. The Greeks learned their trade from the Eastern craftsmen and reproduced their patterns. When in turn other centers of industry were founded, first in Sicily, then in Italy and France they drew their inspiration from Byzantium, Greek workmen were imported and the Eastern tradition was handed on. One phase of this tradition was the all over pattern which continued not only in silks but in other woven fabrics, and even in tooled leather. If we remember that the Greeks and Romans ornamented their garments and hangings with borders only we shall see what an innovation this was.

Another phase was the repetition of

the design. We are reminded that it is to the Arabs that we owe our numerals and the science of algebra, and so need not be surprised that a mathematical turn was given to art as well. The original Persian design enclosed in medallions or lozenges continued for a long time, but when European originality broke through the frame, the idea of repetition remained. Even today in our silks and velvets, our cottons and wall-papers we see the design, however free constantly repeating itself. All unconsciously we are using Sassanian principles of design.

But it was not only through the establishment of silk manufacture that the Eastern forms spread. Silk is light and easily carried and the stuffs themselves were transported into every corner of Europe. Our illustrations show how widely scattered these textiles were and later as the trade increased they were for sale in every Western port and fair. The center of all this Eastern export was naturally Byzantium, to which in the gloom of the Dark Ages all Europe turned for light and learning. Rome was in eclipse and the splendor of the capital on the Bosphorus captivated the imagination of all. It lay too upon the route of the pilgrim to the Holy Land and long before the Crusades was held high in religious veneration. Repeatedly when its power seemed broken, a new vigor would animate the Eastern Empire, again and again the lost provinces of the Western Mediterranean came under its sway and a new era of art and letters was born. To Byzantium all eyes were turned. When it fell and the trade with the Orient was cut off, our own continent was found in the eternal quest for silks and spices.

*Providence, R. I.*

<sup>1</sup> Migeon, *Tissus de Soie Decors Sassanides et Byzantins*, *Gazette des Beaux Arts*, Series 3, vol. 40, p. 483-485. Lessing, vol. I, plate 22.



The Grant Memorial Monument, Union Square, Washington, D. C. Henry Merwin Shrady, Sculptor.

# THE GRANT MEMORIAL IN WASHINGTON

By HELEN WRIGHT

**T**HE great Memorial to General Ulysses S. Grant, in its beautiful setting at the head of the Mall, is at last to be dedicated April 27th.

For twenty years, since Congress first passed an act providing for it and named the Commission to select the site, the sculptor and architect—we have watched its progress. First the large marble platform upon which it stands, then after many years the placing of the groups of Artillery and Cavalry and finally, only a year ago, the grim figure of General Grant on the horse was placed in the center on the high marble pedestal.

It has been worth waiting for, this magnificent work of art, unusual, original, dramatic and inspiring. It is the life work of the sculptor, Henry Merwin Shrady, who has given to it his best years. It is one of the greatest achievements of modern sculpture and its story is absorbing and as effective as the strange figure for whom it is conceived.

When the models in the competition were submitted twenty years ago to the jury selected to make the choice—Daniel Burnham, Charles McKim, Augustus Saint Gaudens and Daniel Chester French—the one that made the greatest impression upon the sculptor Saint Gaudens was discovered to be—when the sealed envelop containing the name of the competitor was opened—that of a comparatively unknown sculptor. However, Saint Gaudens was sure, and after another larger model was made, the award was given to him, with Edward P. Casey as the associate architect.

Mr. Shrady up to that time had only

made the equestrian statue of George Washington for Brooklyn and the heroic buffaloes for the grounds of the Pan American Exposition. He had been almost entirely self-taught, animal sculpture making its strongest appeal to him. An interesting story is told of his early art interests.

Soon after completing his studies at Columbia University he was taken ill with typhoid fever and during a long convalescence he amused himself sketching. His course of study had given him some knowledge of anatomy and with his interest in animals he spent much time at the Zoo, learning to know them better. But no idea of seriously taking up Art had occurred to him.

However, a sketch that he made of a dog exhibited at the National Academy was sold for fifty dollars, an unexpected pleasure and inspiration to the artist. After that he began modelling animals in clay. It was his successful winning of the Washington Statue competition that decided him to submit a model for the Grant Memorial.

The plan is distinctly original, the great platform 265 feet long, with two groups of men and horses at opposite ends, one representing the cavalry, with a tumultuous on-rush that is dramatically realistic, the other a field battery wheeling into position, the horses straining with the weight of the heavy cannon.

At the four corners of this platform are four large lions to protect the flags of the Army of the United States. They guard the great marble pedestal in the center.



Groups of men and horses representing the Cavalry, at left end of the great platform.

The pedestal topped by the horse and rider measures sixty-five feet, the horse is two and a half times life size. With the exception of the Victor Emmanuel statue in Italy it is the largest equestrian figure in the world. Even that exceeds it by only a few inches. The figure of Grant sitting stern and watchful, enveloped in his old soldier's coat and wearing the slouch hat of which he was particularly fond, has been carefully studied and accurately reproduced. His life mask was borrowed, that every feature of the face should be correct. The sculptor immersed himself in the atmosphere of the Civil War and studied the minutest detail of cannon, trappings, uniforms and saddles for historic perfection.

"Grant at Appomattox . . . the far off call of a bugle bourne faintly across the Potomac . . . the Union Army moving on . . . Vicksburg, Cairo, Antietam, the Wilderness; sabers flashing in the sunlight . . . all these

will pass in kaleidoscopic review as you stand and look."

The horse the General rides is not the usual rocking-horse type, but is alert, quivering, scenting the battle. Mr. Shrady's model was a horse that belonged to the New York Police force, the perfect picture of the Kentucky thoroughbred that the General rode during the war.

Two panels remain to be finished. The inscription is to bear the word "Grant" only.

The location selected was the west front of the Capitol at the head of the Mall which was at the extreme east end of the Botanic Gardens. Much opposition to this site was expressed for years, as the superintendent of the Botanic Gardens did not wish to have his trees disturbed. Old oaks and elms planted by gentlemen from Kentucky and Michigan were held sacred. In the end, Secretary Taft explained that the site was chosen because it fitted into the Park Commission plans and



A field battery wheeling into position, at right end of the great platform, representing the Artillery.

the trees were removed, not many of them, and the work presents now the finished product on the best possible site between the Capitol and the Washington Monument.

During these years Mr. Shrady has made a number of statues, General Williams for Detroit, General Lee for Charlottesville, Va., and an equestrian statue of William the Silent for the Holland Society.

The dedication ceremonies will probably be more imposing than any that have ever been held in the Capital. High officials of the Government will participate, veterans of all the wars in

which the United States have taken part, cadets from military and naval academies and many invited guests.

The Secretary of War will make the presentation on behalf of the Memorial Commission and the Vice-President will accept it on behalf of the United States Government.

The members of General Grant's family will take an active part and the grand-daughters of the late Major General Frederick Dent Grant will unveil the Memorial.

It is earnestly hoped that the distinguished sculptor will be present.

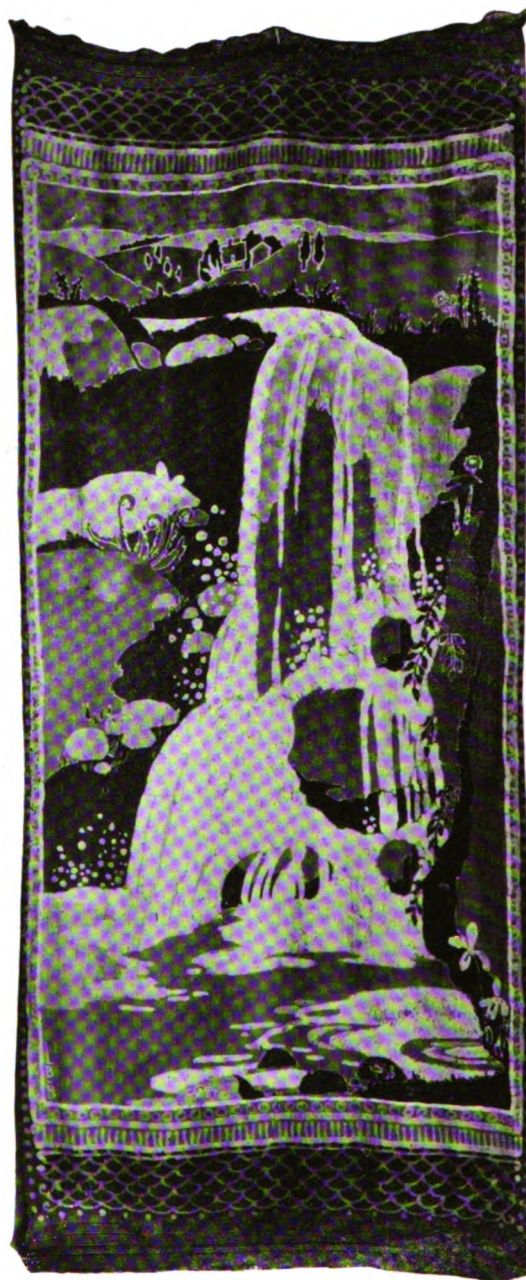
*Washington, D. C.*







A white tree with red leaves drooping over a mass of flowers and rocks, hay fields in the distance.



A blue-green waterfall in a darker landscape of purples, greys and blacks. These are wall panels on heavy silk.

## CURRENT NOTES AND COMMENTS

### *The Bush-Browns Exhibition at the Arts Club, Washington*

At the Arts Club of Washington, 2017 I Street, there is now on exhibition a collection of sculpture, paintings and decorative textiles by H. K. Bush-Brown, Margaret Lesley Bush-Brown and Lydia Bush-Brown of this city. The Bush-Browns are an artistic and talented family.

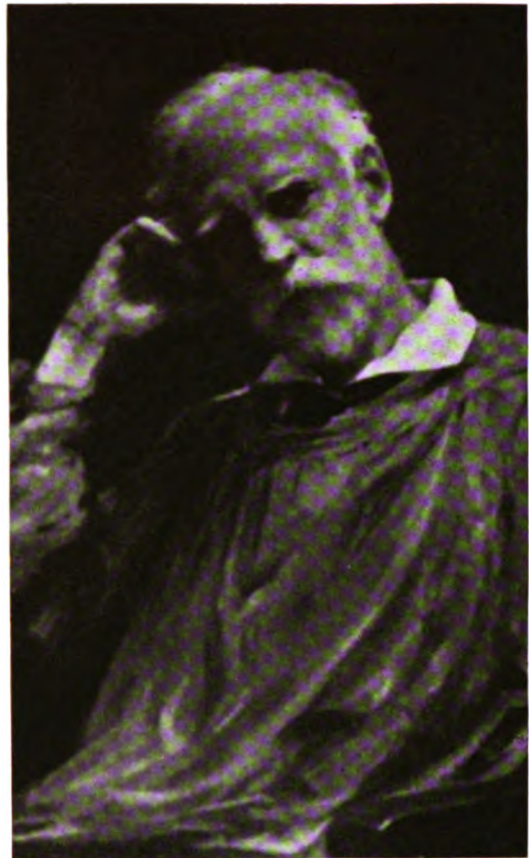
Mr. Bush-Brown is the nephew, adopted son and pupil of Henry Kirke Brown, the early American sculptor of fame, whose statue of Washington in New York, is one of the finest equestrian statues in this country. He himself is the sculptor of statues of Gen. Meade, Gen. Sedgwick and Gen. Reynolds at Gettysburg, of the figures of "Justinian," appellate court-house, New York; of Gen. Anthony Wayne, Valley Forge, and a "Mountaineer Soldier," Charles Town, W. Va., to mention only a few of his works.

His wife, Margaret Lesley Bush-Brown, is a native of Philadelphia, a pupil of the Pennsylvania Academy of the Fine Arts. She studied four years at the academy, then went to Paris, and for three additional years studied at the Julian Academy under Lefebvre and Boulanger. She was one of the first woman students admitted to the life class in this famous school, and it took a more than usual amount of talent and promise to secure this admission.

Lydia Bush-Brown, the daughter, therefore, it will be seen, comes honestly by her gifts, but she has developed and matured a type of talent which is distinctly original. Inheriting a feeling for form from her father and a fine sense of color from her mother, she has with exceptional balance evolved a decorative art which is peculiarly her own. She is neither a painter nor a sculptor, but a decorator, and her chosen medium is textiles. These in many forms she decorates with designs of her own making, which are imaginative and delightfully artistic.

In the present exhibition she shows panels purposed as wall hangings for which she has used landscape themes, one a waterfall conventional in treatment and essentially in the spirit of the old oriental art. That one who has lived always in the west could find expression so much in accordance with eastern thought is astonishing indeed. For other panels and decorations Miss Bush-Brown has used Egyptian motifs, and again she has not slavishly copied, but rather adapted to her own need, the language of a day and people long since passed.

About a year ago this accomplished young artist spent a few months at Panama, and what she saw there she is now translating in decorative designs. The ability to do this is of a very unusual sort. Furthermore, Miss Bush-Brown sets forth her designs in most exquisite color combinations, which add greatly to their charm and beauty. She is not afraid of strong color, color which at times is almost barbarous, but she is equally able to translate her conceptions in



Portrait of Henry K. Bush-Brown by Margaret Lesley Bush-Brown.





An overmantle panel of a tropical fantasy. A foreground of fruits and flowers, a grey and green thatched hut, white palm trees and two fruit gatherers against a background of blue-green water, purple and black hills and blue-green sky.

most delicate harmonies. Work of this sort is so new, so indescribable, that it can only be appreciated by being seen, but it is unquestionably art of the highest order.

Mrs. Bush-Brown is represented in the Arts Club exhibition by paintings in oil and portrait studies in chalk, charcoal and pastel. Most notable among the paintings is a three-quarter-length portrait of her distinguished husband, showing him in sculptor's smock, seated in an armchair, with modeling tool in hand. Back of the chair to the left is a model of a little figure of "Liberty Bringing Peace to the World," which it is hoped some day may be put in permanent material, full size, a work which the sculptor believes to be his supreme effort.

The portrait is an excellent likeness, and as such not only carries conviction but manifests the spirit of the man of visions. In point of merit this painting stands comparison with the portrait that Mrs. Bush-Brown painted some years ago of Miss Ellen Day Hale, lately accepted for the permanent collection of the National Gallery of Art.

Another recent work included in this exhibition is an interior showing two young women, one seated by a polished mahogany table and the other by an open window, through which there streams an abundance of winter sunlight. This picture suggests not a little the Garber prize picture now owned by the Corcoran Gallery of Art, though it was painted prior to the opening of the biennial exhibition. Mrs. Bush-Brown has a distinct gift for likenesses, and her little portraits in crayon, chalk and pastel are among her best works.

Mr. Bush-Brown shows in this exhibition his lately completed portrait of his uncle, H. K. Brown, modeled for the new artists' hall of fame in the library of the University of New York, where it will be given permanent place. He also shows his portrait bust of the late Viscount Bryce, modelled from life when Lord Bryce was here as British Ambassador, and his portrait of ex-President Wilson, for which he had sittings shortly before Mr. Wilson left the White House.

The Arts Club, when exhibitions are in progress, is open to the public from 10 o'clock in the mornings until 4.30 in the afternoons.

LEILA MEHLIN, in *The Evening Star*.

### *Spring Exhibition at the National Academy*

At the spring exhibition of the National Academy, which opened on March 25, and is to continue until April 23, Daniel Garber was awarded the first Altman prize for "Tohickon," a painting of tapestry-like refinement of design. It will be remembered that Mr. Garber won the first prize at the biennial exhibition of the Corcoran Gallery in Washington last fall. The second Altman

## ART AND ARCHAEOLOGY

prize went to Gardner Symons for "Gleam on Hilltops," in which the green of an icy stream and the glow on distant hills add fine color to a winter landscape. Of the three Hallgarten prizes, the first went to Aldro T. Hibbard for a landscape, "Late February," the second to Robert Philipp for his self-portrait, while Louis Ritman won the third with his colorful "Sunlit Window." Gertrude Fiske was given the Thomas B. Clark prize for "The Carpenter," while DeWitt Lockman's "Portrait of Cullen Yates" won the Isaac N. Maynard prize. Among the sculptures, Anny Vaughn Hyatt's "Diana" was given the Saltus medal, and the Ellin P. Speyer memorial prize went to Amory C. Simons for his spirited "New York Fire Engine Horses."

An innovation of great interest is the black-and-white room, including 130 etchings, engravings, prints and drawings. A number of well known artists are contributors, and splendid work has been done by some of the newcomers. Among the familiar names are those of Joseph Pennell, Bolton Brown, John Taylor Arms, F. Luis Mora, William Auerbach-Levy, Childe Hassam and Katherine Langhorne Adams.

It is noticeable as one goes through the three galleries that a number of artists have been devoting themselves to snow scenes. Besides the two among the prize winners, the list would include Jonas Lie's "Midwinter," E. W. Redfield's "Reflections," Cullen Yates' "First Snow," Ernest Lawson's "Snowbound Spruce" and E. D. Roth's "Frost and Snow."

Another classification into which many of the paintings fall, and which includes some of the strongest work shown, is that of portraiture. John Philipp's prize-winning self-portrait expresses a vivid personality, and DeWitt Lockman's "Portrait of Cullen Yates" is keen and vigorous. Wayman Adams' two portraits have marked strength, one being of E. G. Kennedy and the other of Childe Hassam. Ernest L. Ipsen has painted a distinguished three-quarter length portrait of Chauncey F. Ryder, and Sidney E. Dickenson's portrait of Nathan D. Potter, the sculptor, is an excellent piece of work. Albert D. Smith has infused much dash and animation into his presentation of Lionel Atwill as "Deburau." Among the sculptures, Emil Fuchs' head of George W. Maynard is admirable in modelling and Gleb Derujinsky's "Mlle. Yvonne d'Aile" has a nice appreciation of subtle contour.

Other paintings that stand out with special insistence are Ben Foster's "Autumn Twilight," Helen Turner's "The Italian," J. E. Costigan's "Sheep at the Brook," Leon Kroll's "Harbor in the Hills," E. C. Volkert's "Pasture by the Sea," Chauncey F. Ryder's "Mount Mansfield," "The Ravine" by W. E. Schofield, Edmund Graecen's "Daisy Fields" and Eugene Higgins' "Driven Out." It is impossible to mention all who have contributed significant work, the number of exhibits being greater than usual, four hundred and twenty-two, of which two hundred and sixty come from non-members, eighty-four from Academicians and seventy-eight from Associates.

HELEN COMSTOCK.

### *Paintings of François Boucher Acquired by John McCormack*

Two famous paintings by François Boucher, which once belonged to Sir Richard Wallace, have just been acquired by John McCormack through the Knoedler Galleries. These are "Diane et Endymion" and "La Musique" and are representative of the best in XVIII century French art.

They have an interesting history, as it was only by chance that they are not now in the 160 works of art in the Wallace Collection at Hertford House, London. They were in the Wallace apartment in Paris at the time of Lady Wallace's death, and passed into the hands of her confidential advisor, Sir John E. A. Murray Scott, who became owner of the apartment in the Rue Lafitte and of the Pavilion of Bagatelle with all their priceless objects of art. Lady Wallace's will left to Sir John to decide how much of the collection at Hertford House should finally go to the nation, and these two were kept for his own collection. It was in his gallery that the famous tenor first saw them. A strong friendship grew up between Mr. McCormack and Sir John and it was because of the Englishman's interest that the young singer made his operatic debut in 1907.

The two paintings were exhibited in Paris at the "Cents Chefs D'Oeuvres" in 1892 and in "L'Art du XVIII Siècle" in Paris in 1884. They measure fifty-four by thirty-seven inches, and in spirit and manner are typical of Boucher at his best.

HELEN COMSTOCK.

## ART AND ARCHAEOLOGY

### *The National Museum installs rare Collection of Pottery from Chihuahua, Mexico*

There has just been installed in the hall of Mexican Archaeology of the National Museum a remarkable collection of prehistoric pottery and other antiquities from the Casas Grandes (great houses) district, Chihuahua, Mexico. This collection has recently been acquired by the *Archaeological Society of Washington*, as a preliminary step in the study of the region in connection with the archaeological expedition to Northern Mexico, in which the Society will engage with the Royal Ontario Museum and the School of American Research, as stated in the January number of ART AND ARCHAEOLOGY. Members now have opportunity to become acquainted with some rich finds already made in Chihuahua, which presage what important results may be expected from the systematic exploration now contemplated.

In the letter of transmittal to the Secretary of the Smithsonian Institution it was stated that the Archaeological Society, as it grows in strength and power, desires to contribute in every feasible way to the development of the National Gallery and the Archaeological division of the U. S. National Museum.

The reply was as follows:

On behalf of the National Museum I take much pleasure in acknowledging the receipt, as a loan from The Archaeological Society of Washington, of a collection containing 497 specimens from graves in prehistoric habitations in the Casas Grandes district, Chihuahua, Mexico. The Museum considers itself fortunate in securing so valuable and representative a series of ancient Casas Grandes pottery and other antiquities, all of which are admirably suited for exhibition, and I would assure you that the cooperation of the Society in placing this fine collection in the Museum, where it may be seen and enjoyed by the thousands of tourists who visit the national collections annually, is very greatly appreciated. A list of the specimens is enclosed.

Again assuring you of our thanks, I am,

Very truly yours,

(Signed) W. DE C. RAVENEL,  
*Administrative Assistant to the Secretary.*

### *Appreciations of the Casas Grandes Pottery*

We conclude, then, that Casas Grandes pottery is a highly specialized and somewhat aberrant sub-group of the great Southwestern family which, owing to its position on the southern frontier of the Pueblo country, has been considerably influenced, probably during the formative period, by the ceramic art of Mexico.

"In looking at a collection of Casas Grandes pottery the qualities that first strike one are the richness of the colors and the delicate accuracy of the delineation. The richness of color is due to the mellow, old-ivory tints of the background and the harmonious combination of the dark reds and subdued blacks of the decoration. The accuracy of delineation is emphasized by the use of numbers of long, thin framing lines, drawn with surprising precision and most evenly spaced."

A. V. KIDDER, *Holmes Anniversary Volume.*

In examining the Casas Grandes pottery, the student has the rare privilege of seeing a very few motifs worked out by a number of designers of marked ability. I certainly have not seen elsewhere a few charming motifs worked over to give anything like the series of delightful designs that we have in this pottery.

Another thing that is impressive is the uniform skill of the workers in constructing their designs to fill the space given them.

The colours are few but used with great skill, so that it would seem as if the limitations of motif and colour had proved to be an advantage. Every piece seems to be so interesting and full of the personal touch of the maker.

The bird motif is the one chiefly used, and it appears in unexpected and delightful arrangements. I can not very well imagine a series of objects of greater value from the standpoint of the study of design analysis and design construction.

C. T. CURRELLY, *Director Royal Ontario Museum.*



## BOOK CRITIQUES

*Greek Vase-painting.* By Ernst Buschor, translated by G. C. Richards, with a preface by Percy Gardner. New York, E. P. Dutton and Company. 160 Illustrations. Pp. xii+180. \$10.00.

Those interested in the Greeks and in archaeology and art and history have long felt the need of a history of Greek vase-painting not only because Greek vases are first-hand authorities for mythology, religion, athletics, and daily life, but also since with the exception of the pottery of China and Japan the pottery of Greece is the only perfectly developed and thoroughly consistent pottery in the world and modern productions seem poor in comparison. Walters' *History of Ancient Pottery* is in two large volumes and somewhat out of date and Miss Kahnweiler's translation of Pottier's *Douris* is a very readable introduction to the subject, but Buschor's volume is the first general history of Greek vases to appear in English, which takes account of the latest articles and especially of the important work of Beazley. Unfortunately instead of an independent work or a recasting of the German in good English we have a translation which is very stiff and not as easy reading as one would like. But the many full-plate better illustrations between nearly every two pages with 160 figures atone for this and render the English version, though beautifully printed on thick paper and made into a fat expensive volume, a thing of beauty and a joy forever. The German volume, which is now in a new edition and has no more pages, is a pretty book in one-third the size and costs only a few marks, but since German is little read now-a-days the expensive volume has a place, especially since Buschor is one of the greatest German scholars in the field of Greek ceramics and is carrying on the beautiful Furtwängler-Reichhold publication of large plates.

Buschor's book is the most scholarly general treatise on Greek vases in one volume that has yet been published and one finds few mistakes or serious omissions. There is, however, no good account of the Helladic wares, especially of the new Ephyraean style discovered by the Americans, and many an archaeologist refuses to call all "Cyrenaic" vases Spartan. Surely the famous Arcesilaus cylix in Paris should not be definitely labelled Spartan as is done in Fig. 85. Nor should I call the scene of a galley on a geometric bowl from Thebes "The Rape of Helen" (Fig. 21) rather than Theseus and Ariadne. Why call Fig. 29 Heracles rather than Theseus as Professor Elderkin would do (*A. J. A.* XIV, 1910, p. 191), especially when the text says "Peleus"? The oldest Greek

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vase signed by an artist is not the crater of Aristonothus (Fig. 30 and p. 33), for Pyrrhus (wrongly called Pyros, p. 52, and a Theban, p. 179) signed a proto-Corinthian lecythus with a Chalcidian inscription about 700 B. C. (*Revue Archéologique* XL, 1902, p. 41). P. 42, the temple of Aphrodite, should be the temple of Aphaea or Athena. Buschor still uses the term Rhodian vases, though he admits that Miletus distributed the ware, a good compromise and perhaps correct, though much of the ware has been found recently at Miletus. But the scene on the Euphorbus plate (Fig. 57) differs essentially from the story in book XVII of the Iliad (p. 59). P. 110 the impression is given that only one dated Panathenaic amphora (that of 313 B. C.) has been found but I discovered one in Athens dated as early as 373 B. C. and in the *A. J. A.* XIV, 1910, p. 425, I have published a list of some twenty-four dated from 373 to 311 B. C. It is very surprising to read (p. 115) that the acropolis finds prior to the Persian conflagration of 480 B. C. have not yet been sorted when several volumes of Graef, *Die Akropolis-vasen* were published some years ago. The Orvieto crater surely does not represent the preparation for the battle of Marathon (p. 140) and if it represents the Argonauts, pictures them not at the start but at Cyzicus or in one of their other adventures on the voyage. P. 146 the female nude figure on a lecythus in Boston (for which there should be a reference to Fairbanks, *Athenian Lekythoi with outline drawing in glaze varnish on a white ground*, 1907, pl. XII) is said to have been freed by accident from the drapery added in perishable dull paint. I have a white lecythus in my own collection with a nude female figure, and in view of many representations of the nude female in Greek vases, I see no reason to insist that women were always draped on white lecythi. Fairbanks says it is "not absolutely clear that the young woman's garment was ever drawn."

There are a few bad misprints. But let no one conclude from what I have said that this is not one of the most scholarly and important and careful books on Greek vases that has recently been published. Buschor has a complete mastery of the subject in all details. He is truly a great scholar and his brilliant theory about Sotades (p. 142) has just been confirmed by an unpublished signed plastic vase in the shape of a horse from Meroe that has come into the possession of the Boston Museum. The scholar welcomes the translation and the layman will find delight in the beautiful half-tone illustrations.

DAVID M. ROBINSON.

*The Johns Hopkins University.*

# ART AND ARCHAEOLOGY

*How to Appreciate Prints.* By Frank Weitenkamp. New York, Charles Scribner's Sons. 1921. \$3.00.

To the print collector, to the student of prints, or to the seeker after knowledge of the Graphic Arts, there is nothing more illuminating on the subject than this latest edition of Mr. Frank Weitenkamp's book.

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That this edition, the third, has reached its seventh printing, evidences its popularity and its value. Many persons who are fond of pictures and know something about them and their painters are "diffident before prints." The impression seems to prevail that their understanding is difficult, that the processes of their making are complicated and too great an effort is necessary to acquire that understanding.

The chapters of the book deal with etching, engraving in line, mezzotint, lithography, aquatint and the various methods, photo-mechanical and color prints, with instructions for selecting and distinguishing them.

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To quote Mr. Weitenkamp: "It is a pity that an art so supple in expression, so fascinating in its rich resources, so absolute in its reproduction of the artist's touch without the intervention of any other agency, should not have called forth a fuller and readier response to its appeal. Whatever the cause, we can hope that present conditions are not final; that there will come the spirit and energy to take up this art, and the public appreciation necessary to support the effort."

Mr. Weitenkamp says whether you collect prints or enjoy them without collecting, you are sure to become inquisitive as to their make-up. You will want to have some idea about "proofs" and "states," "remarques" and "restrikes," that such apparently dry details become second nature, when the eye looks for them. All of these details he describes in anything but a dry manner and leaves one inspired to take up the quiet, soothing, altogether delightful study of prints in one's leisure, no matter how limited.

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**THE LIBRARY IN DR. GENNADIUS' LONDON RESIDENCE.**

"A" presents the south side of the room with Dr. Gennadius' working table and chair in front, the card catalogue cabinets on each side of the table and on these the dust-tight cases containing some of the old artistic and historic bindings of the Collection.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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## GIFT OF THE GENNADIUS LIBRARY TO THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

In the long history of the cordial intercourse which has characterized the relations of the people of Greece and the people of the United States of America, since the establishment of Greek independence a hundred years ago, no single event has occurred that is comparable in its manifold significance with the gift which His Excellency Mr. Joannes Gennadius, the distinguished Dean of the Diplomatic Service of the Kingdom of Greece, has recently made to the American School of Classical Studies at Athens. The story of this gift is given in the following columns, together with a description of the magnificent Library, probably surpassing in its richness any library devoted exclusively, as is the Gennadius Library, to the land and people of Hellas.

It is significant that one of the most distinguished citizens of Greece, whose long life has been spent in his country's service, though London has been his home for many years, desiring to bestow upon the city of his birth and the capital of his country the treasures, illustrating the civilization of Greece from Homer to the present day, which he had gathered from the ends of the earth with loving care, scholarly knowledge and unlimited expense, should have chosen an American institution in Athens as the repository and custodian of his collection. Such an act of unparalleled generosity of national feeling, and of unquestioning confidence and trust in a people of another race, coming at this particular time when even the friendliest peoples are estranged and suspicious, is perhaps rather a proof of the highmindedness and broad humanity of Mr. Gennadius than a tribute to the American people. The American School at Athens, in accepting the trust, recognizes the unusual nature of the obligation which it assumes, and will adminis-



**THE GENNADIUS LIBRARY.**

**"B" gives a view of the northern side of the Library and the entrance door with the west window. The two bookcases have shelf-room on all four sides. The rest of the central space is occupied by very broad cases in which stand the large folio volumes of the Collection.**



ter the trust, not to enhance its own glory, but to promote good relations among the scholars of all the world who resort to Athens for study.

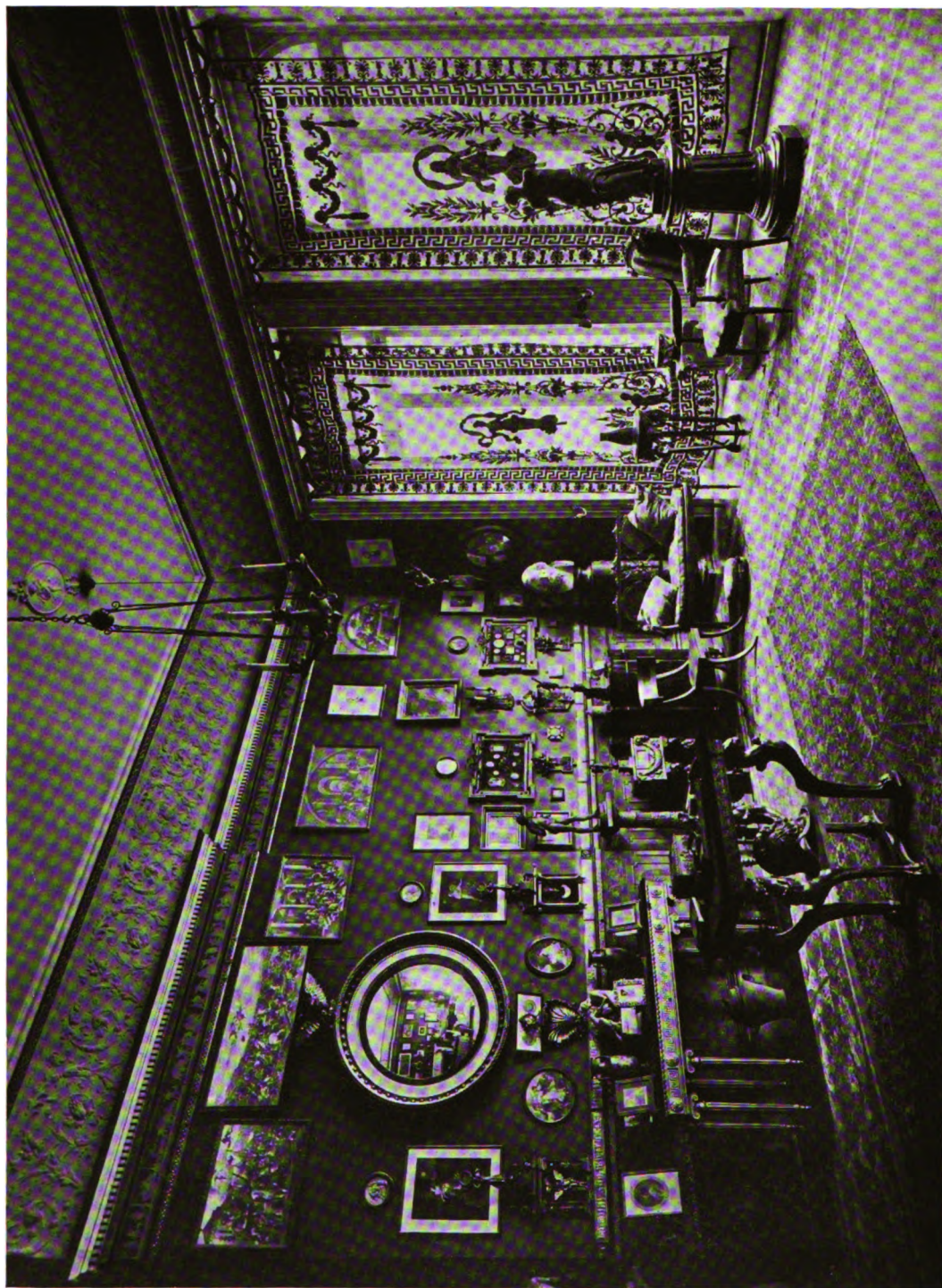
The beginning of Harvard College was a handful of books. The first care of the founders of the American School at Athens, forty-one years ago, was to provide a small working library for its students—a collection which now numbers some 10,000 volumes of practical utility. The School now comes into possession of 50,000 additional volumes, constituting in themselves a library of remarkable completeness. The acquisition of the Gennadius Library by the School will mark a new epoch, not only in the development of the American School, but also in the prosecution of higher studies at Athens in several fields not hitherto provided for among the learned institutions of the Greek capital. It is especially to be hoped that this foundation will lead to the early development of research there in the several branches of History in which the Gennadius Library is peculiarly rich, and more particularly of Byzantine History and Ecclesiastical History.

But the first obligation which America has assumed in becoming the recipient of this priceless gift is to provide a suitable building in which to house the Gennadius Library and Collections. The site will doubtless be provided by the Greek Government, which generously gave us the original tract on which the main School building stands and also the plot of land on which the Women's Hostel will some day be built. The piece of land, contiguous to the present property of the School, which lies at the head of Howe Street—named after Dr. Samuel Howe, the American physician, whose ardent support of the cause of Greek independence will always be gratefully remembered by Greece—and just below the aqueduct of Hadrian high up on the slopes of Mt. Lycabettus, is obviously the most appropriate site for the Gennadeion. The view thence toward the south is magnificent. One can not doubt that American philanthropy will promptly respond, in generous rivalry, to the challenge of Dr. Gennadius' benefaction.

My acknowledgment on behalf of American classical scholars would be incomplete without mention of the part which Professor Mitchell Carroll, Secretary and Director of the Archaeological Society of Washington, has played in securing this disposition of the Gennadius Library. He has been in constant consultation with Dr. Gennadius since the latter came to Washington to represent his Government at the Disarmament Conference; as a pupil of the School and a member of its Managing Committee he possesses intimate knowledge of conditions in Athens and gave invaluable counsel both to Dr. Gennadius and to the management of the School. The School is greatly indebted to him.

To Madame Gennadius and Dr. Gennadius it is impossible to make adequate acknowledgment in words. But we may express the hope that they may live to see their plans abundantly realized. Athens, always a congenial home for scholars since Plato founded the Academy, is by their gift made immeasurably richer in the indispensable apparatus of scholarship, and will draw students of Hellenism in increasing numbers from all parts of the world. Loving Athens, and knowing all that Hellenism has meant and may yet mean to the world, they will have their reward in the renewed glory of the city of the violet crown.

EDWARD CAPPS,  
*Chairman of the Managing Committee.*



THE GENNADIUS LIBRARY.

"C" represents the drawing room looking east. The decoration of the drawing room is in the Greek style and was entirely designed and carried out under the personal supervision of Dr. and Mme. Gennadius. The walls are of flattened Pompeian red, with a dado of black embossed classic design. The dado is divided from the red portion of the wall by a band formed of gilt bronze plaques of a much reduced reproduction of the frieze of the Parthenon and that of Phigalia. In this room are kept also some of the artistic bindings.

WARDMAN PARK HOTEL.  
WASHINGTON, *March 29th, 1922.*

MY DEAR DR. CARROLL:

I enclose the amended and amplified scheme, as now definitely addressed to you and Professor Capps, and if you approve of it perhaps you will at once communicate it to the President of the Trustees of the School, to remain confidential until his official concurrence and acceptance of it.

The official communication to me of such concurrence and acceptance will, I suppose, constitute a formal agreement—unless indeed you and Mr. Capps and the President consider that a more formal document is necessary.

On such an agreement being thus completed I shall be ready to confer with you on the details of publication; and I think that the sooner this is done the better it will be on all counts.

Believe me,

Yours very sincerely,

(Signed) J. GENNADIUS.

Dr. Mitchell Carroll.

WASHINGTON, *March 29th, 1922.*

DEAR PROFESSOR EDWARD CAPPS AND DEAR DR. MITCHELL CARROLL:

In accordance with the preliminary conversations which I have already had with you, I now beg to place before you, in a more detailed and precise form the proposal I made, with the full approval and concurrence of my wife, Madame Gennadius, for the presentation of my Library and the collections supplementary to it, as hereinafter summarily described, to the American School at Athens, on the following conditions:

(1) That the said Library and Collections be kept permanently and entirely separate and distinct from all other books or collections, in a special building, or part of a suitable building, to be provided for this purpose.

(2) That the Library, etc., be known as the *Gennadeion* in remembrance of my Father, George Gennadius, whose memory is held by my countrymen in great veneration and gratitude.

(3) That as soon as practicable a subject catalogue of the whole Library and of the collections be completed and published on the same principle of classification as the Sections already catalogued by me.

(4) That no book or pamphlet, or any item of the Collections be lent, or allowed to leave the library; but that rules be drawn up for the proper and safe use of the books, etc. The rarest and most valuable items may even be withheld from any hurtful use, at the discretion of the Directorate.

(5) That a competent and specially trained bibliognost be employed as Librarian and Custodian.

(6) That the special section, containing the published works of my Father, of other members of my family, and my own publications, be kept apart, in a separate bookcase, as now arranged in the Library. Likewise the publications of my wife's Father and of his family.

(7) That the Professors of the University of Athens, the Counsel of the Greek Archaeological Society, and the Members of the British, French and German Schools at Athens be admitted to the benefits of the use of the Library and of Collections on special terms and conditions to be determined by the Directorate.

(8) That if ever the American School of Archaeology in Athens ceases to exist, or is withdrawn from Greece, the Library with all the supplementary collections without exception, shall then revert to the University of Athens on the same conditions as above in respect to their preservation and management.

My wife and I make this presentation in token of our admiration and respect for your great country—the first country from which a voice of sympathy and encouragement reached our fathers when they rose in their then apparently hopeless struggle for independence; and we do so in the confident hope that the American School in Athens may thus become a world center





THE GENNADIUS LIBRARY.

"D," another side view of the drawing-room showing the entrance into the smaller drawing-room, is ornamented in the Oriental style and contains some Byzantine Icons, rare wood carvings of religious subjects from Mount Athos, and a series of original water color views of the Bosphorus.

for the study of Greek history, literature and art, both ancient, Byzantine and modern, and for the better understanding of the history and constitution of the Greek Church, that Mother Church of Christianity, in which the Greek Fathers, imbued with the philosophy of Plato, first determined and expounded the dogmas of our common faith.

Holding as I do a strong preference for giving away during life what one can, rather than willing after death what one may no longer use, I am ready to make over to the School the whole of the said Library and the other collections so soon as provision for their due housing has been made; and I pray that my wife and I may be spared to enjoy the sight of their actual utilization in full working order.

The Sections of Theology, of Geography and Travels, of Pamphlets relating to Modern Greece, of the Works of Byron, and of the History of the Greek War of Independence, are already catalogued by me, in a minute systematic subject plan, with indexes of names, etc. The catalogues of these sections, which consist in all of about 10,000 items, can now be consulted. Of the other Sections, portions are catalogued in the alphabetical card system.

The Library consists of between 45 and 50 thousand items, *i. e.*, volumes of from Atlas Folio to small 32° sizes, and pamphlets which may be of a few pages but are often far more valuable and rare than massive folio volumes.

All the works forming this collection refer, one way or another, to Greece; Ancient, Byzantine and Modern—its history, geography, language, literature, art, archaeology, etc., etc. It comprises a superb set of the First Editions of the Greek Classics (Aldine, etc.), all being rare and some unique copies, including an exceptionally fine copy of the first edition of Homer; all the first and rarest editions of the Greek Scriptures, of the Greek Fathers and of the Greek Liturgies; fine copies of the Byzantine writers; sumptuous editions of the great travels in Greece and the Levant; great illustrated works on Greek Archaeology; the earliest and rarest works of modern Greek literature; an exhaustive series of works on the Greek language; some of the rarest works on modern Greek history; rare modern Greek periodical publications; etc., etc.

In a word this Library constitutes the most complete extant collection of literature on Greece as a whole. The series of pamphlets relating to Greek and Eastern affairs is unique, being carefully classified and bound up in some 300 volumes.

The books are all bound, with but very few exceptions, by the best English and French binders. Besides this modern work, however, the Library contains some 500 historic and artistic bindings of the XVI, XVII and XVIII centuries, veritable works of art in perfect condition. They include the first edition of Aeschylus in the binding of Henri II and Diane de Poitiers, Erasmus's famous dialogue on the pronunciation of Greek, in the well-known binding of King Henry VIII, as well as two other works from the same Royal library and in the same stamped bindings; the first Greek edition of St. Chrysostom in the bindings of Charles II; bindings of James I and James II; several of Louis XIII and Louis XIV of France; seven or eight of Napoleon I; a large number from the libraries of other European Sovereigns; three works bearing the signature of Racine; about twenty bindings from the Library of Thuanus; ten from that of Colbert; three from that of Canevari; about thirty with the arms of Popes and Cardinals; and a host of other rareties, hardly possible to remember and enumerate here. Several of the Greek classics are copies on vellum, including the one of two copies of the first edition of Lucian so printed, the only other such copy being now treasured in the Florentine library.

The Library includes several mss. and many original and unpublished documents referring to the Greek War of Independence.

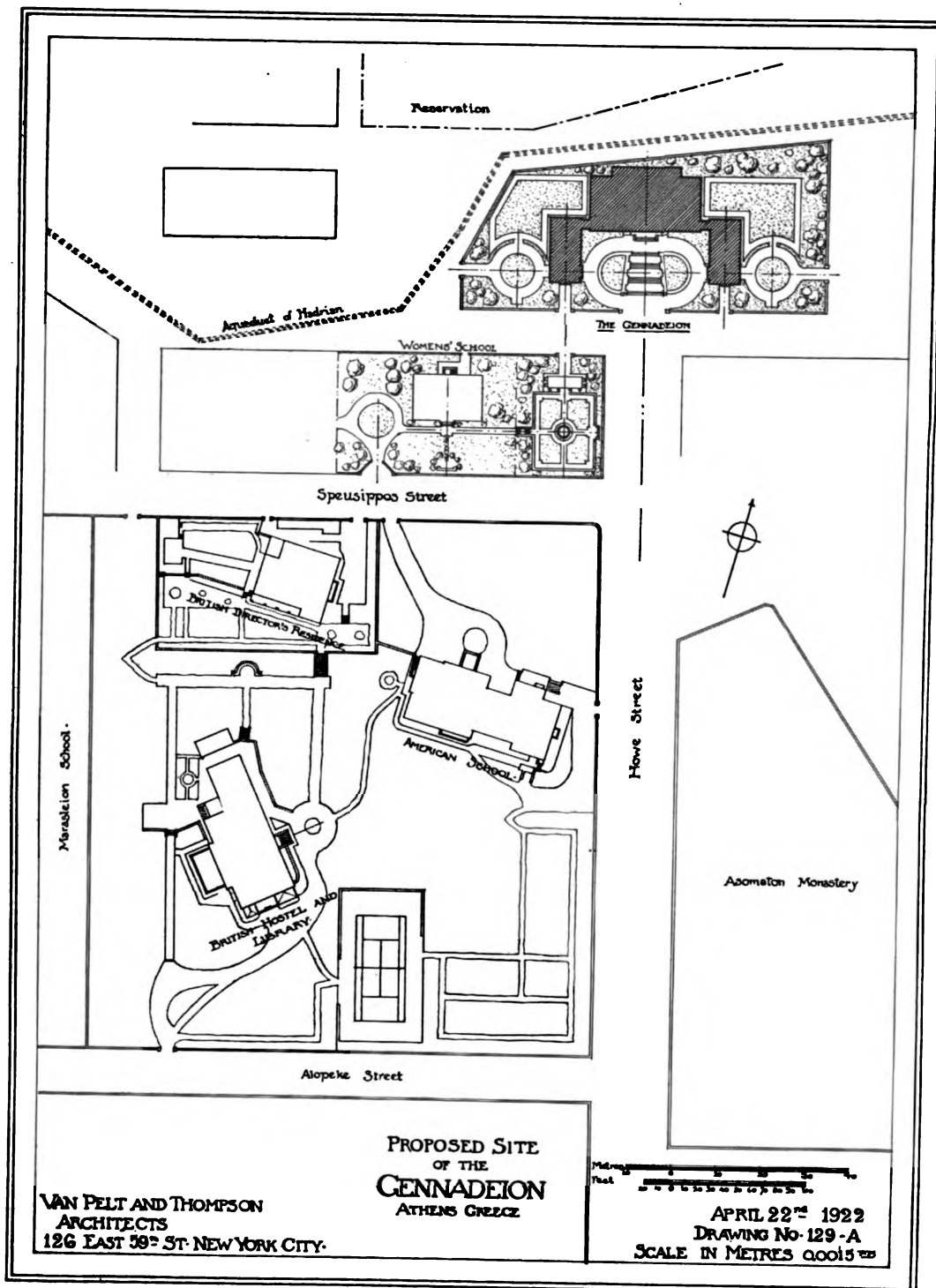
A small collection of Greek historic medals, modern Greek coins, and plaster casts of Greek gems, etc., equally forms part of the Library.

Mention may also be made of an almost complete collection of Greek postage and revenue stamps and postal cards from the first Paris issue to the present day.

Also three or four dozen of framed engravings and water colours of Greek monuments and landscapes.

More important than these supplementary collections is the great and absolutely unique collection of some 40,000 woodcuts, engravings, photographs, etc., relating to Greek history (portraits and scenes), topography, archaeology, costumes, etc., as also to the fine arts, which are carefully and methodically classified and laid down in about 80 large scrapbooks measuring 12 by 18 inches.





Supplementary to this collection are many hundreds of specimen numbers of newspapers and periodicals issued in Greece and the Levant, or by Greeks abroad.

An immense quantity of clippings from Greek, English and other journals dating from 1864 to the present time and relating to Greece and the near East, are contained in some 40 solander boxes. They represent an invaluable and altogether unique source of historical data.

Twenty dust proof glazed cases for the exhibition of the Artistic bindings, and such other fixtures now in the library will be included.

Believe me,

Yours very truly,

J. GENNADIUS.

2 GLOUCESTER ST., BOSTON, MASS.,

*April 12, 1922.*

HIS EXCELLENCY MR. J. GENNADIUS,

Envoy Extraordinary of the Royal Government of Greece,

Wardman Park Hotel, Washington, D. C.

MY DEAR MR. GENNADIUS:

The Chairman of the Managing Committee of the American School of Classical Studies at Athens, Professor Capps, has transmitted to me, as President of the Board of Trustees of that institution, your most generous offer, dated March 29, 1922, of your magnificent private Library and supplementary Collections as a gift to the School, as a memorial to your distinguished father, Mr. George Gennadius, together with the conditions attaching to your offer.

I regret that illness has prevented my earlier acknowledgment of your proposal, whose extraordinary character, as well as the high motives which have inspired your action, have not failed to impress me deeply. No more fitting memorial to George Gennadius could have been conceived by his equally distinguished son; Greece is obviously the most appropriate home for your remarkable collection of documents relating to the history of Hellas and the Levant; and Greece as well as America are equally benefitted by the permanent establishment in Athens, under the care of the American School, of your Library and Collections, the result of many years of scholarly selection. May I express to Madame Gennadius and to you my profound appreciation of the honor and recognition that your proposal of itself confers upon the American School at Athens.

I accept, in the name of the American School and its Trustees, your generous gift and the conditions subject to which you make it—with the proviso, however, which necessarily attaches to the acceptance of so heavy a responsibility before we have had time to ascertain whether or not we can obtain the funds with which to fulfil the obligations we should be assuming—viz., that before taking title to the Library and Collections we must first consult with possible donors of the necessary funds for the erection of the building or wing to house the Library. Mr. Capps tells me that he has already laid the matter before one benevolent corporation, and I can assure you that he will proceed with all diligence in his search. I trust that, even in these difficult times, we may soon meet with success.

If the undertaking is consummated in accordance with your highminded and generous proposal, I feel confident that The Gennadeion of the American School in Athens will become the resort of all scholars of the world who devote themselves to the interpretation of the Hellenic civilization in all its branches, from the Ancient Greece, through the Byzantine Empire, to the Greece of today. And I am sure that I share with you the belief that your gift to the world of scholarship, through the agency of the American School, will greatly strengthen the ties, already close, that bind the Republic of the West to your native country, the fountain-head of our European civilization.

Accept, Excellency, for Madame Gennadius and yourself the assurance of my sincere and profound gratitude, in the name of my colleagues of the Board of Trustees.

Very sincerely yours,

WILLIAM CALEB LORING,  
*President of the Board of Trustees.*

WARDMAN PARK HOTEL.  
WASHINGTON, April 27, 1922.

MY DEAR JUSTICE LORING:

Your letter of the 18th instant accepting the gift of our Library and its supplementary collections from the part of Madame Gennadius and myself, is couched in terms so impressive and so honourable for us that, coming especially from one of your position and authority, enables us to realize already the practical benefits and the moral gratification resulting from our decision.

We are convinced, with you, that in the keeping of the American School at Athens, the Library will become a world center of Hellenic Studies in their varied aspects, and that it will constitute a visible expression of the secular fellowship between our two countries, strengthening and rendering it unalterable.

I wish to avail myself of this opportunity to place on record my deep obligations to Dr. Mitchell Carroll, whose advice I sought in the first instance, and whose mature judgment and whole-hearted assistance and encouragement, as well as that of Professor Capps, whose cooperation he called in, were invaluable in bringing the negotiations to this happy conclusion.

Very sincerely yours,  
(Signed) J. GENNADIUS.

*Appreciation by Director of the Metropolitan Museum of Art, New York City*

In all its features, as here outlined, and not least of all in its international significance, this offer seems to me one of the most remarkable I ever heard of. A Greek offers a princely gift to America, so contrived that it can not fail to keep the two nations in close and friendly relations to each other, by serving as a perpetual reminder of their mutual obligations. Mr. Gennadius, long one of the prominent public men of his country, who has spent years in its foreign service, has selected an American institution to be the permanent repository of a library and collection which represents two generations of careful and intelligent collecting without stint of means. From his account of it there can be no doubt that this library is today one of the richest and most important in the world within its field, and by singular good fortune that field is wholly within the scope of work for which our School was founded. There seems to be no extraneous matter in the 45,000 to 50,000 volumes of which it consists, and the same is true of the accompanying collection as described by him. . . . An acquisition like this would at once place the School in the front rank of learned bodies in Europe, and enable it to afford unparalleled facilities to scholars from all parts of the world who visit Athens. Such an opportunity does not come once in the lifetime of every institution, and if allowed to pass by it can never recur.

EDWARD ROBINSON.

*Appreciation by Librarian of Congress, Washington, D. C.*

The collection is a superb one, uniquely comprehensive within its field; and this disposition of it shows not merely a great generosity but fine sagacity: for it ensures its permanent integrity, and its most intensive and productive use, in a sympathetic environment: the one environment indispensable to a completely intelligent use of it. It guarantees an ample resource to the entire group of students who pursue classical learning across its threshold; and who remind us that, though on a map of the world you may cover Athens with a finger tip, she still lords it in the thought and action of mankind.

And the vesting of the trusteeship in America is a fine compliment to us nationally, and a fine recognition of the serious scholarship, the efficient enthusiasm, the spirit of cooperation, and the sense of responsibility, still happily surviving amongst us.

HERBERT PUTNAM.

THE LIBRARY OF CONGRESS,  
WASHINGTON, April 28, 1922.

# EXCAVATIONS IN GREECE IN 1921

By C. W. BLEGEN

*Assistant Director of the American School of Classical Studies at Athens*

THE wonderful results of archaeological research in Greece during the latter half of the nineteenth century are well known. Remains of almost all the most important cities of Ancient Hellas were revealed by the spade, and the new light consequently shed on problems of ancient history and civilization was immense. The excavations of the Greek Archaeological Society at Athens and Epidauros, of the French School at Delos and Delphi, of the German Institute at Olympia, of the British School at Sparta, and of the American School at the Argive Heraeum and at Corinth—to mention only a few—yielded notable contributions to our knowledge of the past.

By the beginning of the Twentieth Century, however, most of the larger sites of Greece proper had been at least superficially examined and the main lines of Classical Archaeology had been authoritatively laid down. For fresh material archaeological investigation now began to turn in two new directions; on the one hand, following up the later development of classical investigation by the excavation of the large Greco-Roman cities of Asia Minor; and, on the other hand, seeking to gain more knowledge of the origins of classical civilization by the study of what came before.

This latter course led to the vigorous resumption of work in the field in which Schliemann had earlier won fame by the splendid treasures he unearthed at Mycenae, Tiryns, and Troy. The leader in this new movement was Sir Arthur Evans, who in a series of brilliant campaigns at Cnossos in Crete

brought to light the impressive remains of a great palace, reconstituted the life and civilization which had once flourished within its walls, and by his keen and careful methods of observation revolutionized the prevailing conception of the age to which these monuments belonged. Further exploration, chiefly by American, British and Italian expeditions, supplemented to a remarkable degree the discoveries of Evans, making it clear that throughout the Bronze Age Crete was the center of a highly developed and widespread culture.

Researches into this early period on the mainland of Greece did not in the meantime keep pace with those in Crete, although numerous problems regarding the relations between these two areas, especially in the Mycenaean period, had now arisen. It is in fact only in recent years that new excavations have been undertaken both at Tiryns and Mycenae with the object of ascertaining more clearly the exact nature of these relations. But such large sites, which were almost completely excavated more than forty years ago, do not in their present condition suffice to give the answer to the new questions that have been raised. It has therefore proved very profitable to search out and excavate a number of much smaller settlements which, due to their very lack of importance, have for the most part escaped the plunder and destruction that fell to the lot of the larger places, and may still be found in a much more nearly undisturbed condition than the latter. While such small towns naturally cannot be

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expected to possess a great palace like those at Mycenae and Tiryns, they nevertheless in their more modest way yield both objects and evidence of great value for an understanding of the civilization which they represent.

These small towns are now completely buried beneath the soil, with often not a vestige of their walls projecting above the ground. They are, however, generally marked by a low mound which has gradually formed over their site. Mounds of this kind—composed of the débris and ruins of successive settlements of mud-houses—do not differ much in appearance from small natural elevations, but can in most cases be easily recognized by the great numbers of potsherds, or fragments of ancient pottery, which cover their surface.

### ZYGOURIES

A mound of this kind was recently discovered and investigated by members of the American School of Classical Studies at Athens, in the course of a motor trip through southern Greece. It lies in the northeastern corner of the Peloponnesus, in an upland valley shut in by mountain ranges on either side, about midway between Corinth and Mycenae and close to the modern village of Hagios Vasilios. The site was visited last March by Dr. Edward Robinson, Director of the Metropolitan Museum of New York, and Mrs. Robinson, who were shown numerous potsherds and traces of ancient walls, and considered the mound a very promising one for excavation. Together with Dr. R. B. Seager, an American archaeologist who has made remarkable discoveries in Crete, they also provided the necessary funds for the enterprise. The excavations were conducted by the American School,

and the early success of the expedition, reported some time ago by the Associated Press, has now been supplemented by further discoveries.

The members of the staff who superintended the digging included C. W. Blégen, A. J. B. Wace, Director of the British School at Athens, Dr. J. P. Harland of Princeton, Dr. L. B. Holland of the University of Pennsylvania, and Mr. J. D. Young of Princeton University. Some of the more interesting discoveries were made while Dr. Edward Capps, lately American Minister to Greece, was visiting the excavations. The results of the campaign are of considerable importance for the study of prehistoric Greece.

The earth covering the hill was found to consist of an accumulated deposit of the débris and ruins of successive prehistoric settlements. This deposit lay in three distinct but unequal strata, one above the other, each of which yielded characteristic remains, differing from those of the other two layers. This proves that the town which existed here long before history began to be recorded in writing passed through an extended course of development, falling into three stages or periods. A comparison of the finds from this site with objects found at other places on the Greek mainland and in Crete indicates that the settlement must have existed from perhaps 2400 B. C. to approximately 1200 B. C., covering more than a millenium in its career.

The earliest stage, called by the excavators the Early Helladic Period, which came to its end not long after 2000 B. C. and must therefore have existed contemporaneously with the great days of Babylon when Hammurabi issued the first recorded and famous law-code, seems to have been the most flourishing. At that time the





One of the deeper trenches in the excavation of Zygouries. At the bottom of the Pit in the foreground was a Middle Helladic Grave.

whole hill was occupied by the town, which consisted of many small houses, built close together and separated by crooked, narrow streets. The substructures of these houses are still preserved, and, supplemented by other evidence, give an idea of the conditions of life in that remote age.

The foundations of these buildings and the lower part of the walls, rising perhaps two feet from the floor, were built of rough stones laid in clay. The upper part of the walls was constructed of crude (or unbaked) brick, strengthened by transverse beams and horizontal and vertical studdings of wood. Some of these walls were three feet thick, which gave them the necessary strength to support the heavy roof. The roof was flat and was probably used

as a terrace. It was built of logs or small tree-trunks, not squared but left in the round, which were placed close together and ran from wall to wall. A layer of clay filled in the chinks between the logs and levelled the upper surface. Upon this platform was laid a layer of reeds, running not parallel to the heavy logs but diagonally across them; and finally above the reeds was spread a thick coat of clay.

So much wood was used in the construction that all these houses were ultimately destroyed by fire. A fortunate result of this conflagration, from the excavator's point of view, is the preservation of some of the evidence regarding the technique of building. For many of the crude bricks were effectively fired and rendered



Zygouries: Basement Room of the Mycenaean Palace in which was found the great store of pottery.

permanent, and chunks of clay packing from the roof, preserving the impression of the logs on their lower side and of the reeds on the upper, were baked hard.

The floors of these houses consisted merely of earth or clay well trodden down. In the center of some rooms there was probably a hearth, or open fireplace. Apparently there were no windows. Doors were made of wood and swung on a post set in a pivot-hole cut in the stone. The door probably provided the only exit for the smoke from the hearth.

The plans of these dwellings were by no means uniform. A constant feature in each house, however, seems to be a characteristic square room about which were grouped other more irregular

chambers. In many cases these were very small indeed and can hardly have served as anything more than store-rooms. The family presumably lived most of its life out of doors. The corners of the buildings are rectangular or at any rate a close approach to a right angle. Party walls were probably used in some instances.

There was practically no furniture. Occasionally a rude bench built of clay and stones runs along one wall. The family no doubt usually sat on the floor; and the floor served for a dining-table as well. In one of the houses excavated the "table" was found set; that is, ten shallow bowls, or "soup-plates," stood on the floor around the presumable hearth. Near by was a deep cooking pot or "kettle," in which



Zygouries: Large Central Room in the "House of the Pithoi." The Pithoi, or great storage jars, may be seen along the wall to the left.

still remained a large beef-bone. The last meal prepared in this house, which a mysterious catastrophe prevented the occupants from eating, was therefore almost certainly beef-broth or beef-stew. The floor was strewn with snail shells, the remains of the first course.

Bones of sheep and goats and swine, various kinds of mussel shells, carbonized pits of olives, and grains, scattered about the floors of other houses and in the streets, show that the daily menu was not monotonous. The bones are usually cracked, so that the marrow, which was a highly prized delicacy, could be sucked out, and when this was exhausted the remains were thrown carelessly down on the floor, where 4000 years later they give picturesque

testimony of the primitive habits of prehistoric man.

Food supplies were kept in large earthenware jars ranged along a wall. Four such huge "pithoi," six feet in height, were found in place in one of the more substantial houses. Small mill-stones, or hard volcanic stone curved so that they could be held in the lap while grain was being ground upon them by means of a pestle, were brought to light in almost every house.

Pottery is the most numerous class of objects discovered. This includes chiefly the ordinary household dishes mentioned above; but the shapes of these vessels are varied and interesting. Many were recovered unbroken, but most of them were cracked or shattered into fragments. When these frag-



Three large Craters, or wine vessels, in a corner of the "Potter's Shop" at Zygouries.

ments are cleaned and pieced together, however, the vase can easily be put together. Solving an original jig-saw puzzle of this kind is a most fascinating undertaking. In this some one hundred and fifty vessels were reconstituted. They are made of fine clay paste worked into shape by hand and baked in a hot fire. Thus they become permanent testimonials to the civilization which produced them, for, though breakable, their material is practically indestructible. The surface of these vases is usually covered with a thin glaze-paint and some simple patterns in the same medium were eventually elaborated to form a decoration.

The Early Helladic Period belongs to the Bronze Age, when iron was still unknown. Several bronze pins and

chisels, as well as a knife, were found, and one of the chief prizes of the campaign was a handsome bronze dagger in splendid condition. The handle, which was probably originally made of wood, was missing, but the four rivets which had fastened it in place were still preserved in the tang. Among other rare finds may be mentioned a small female figurine of which the eyes and hair are rudely indicated in paint, and a button seal giving an impression of a quartered circle in which each quarter contains a curious mark, probably a letter. These last two objects are both of terra cotta.

The second stratum, representing what the excavators call the Middle Helladic Period, which extends from apparently 2000 B. C. to 1600 B. C.,



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Mycenaean Jar from the Pottery Store at Zygouries.

seems to coincide with a partial abandonment of the site or with a decline in prosperity, unless the scanty nature of the remains is due to deliberate destruction carried out at a later age. In any case, the remains of house walls are very few and no complete plans were obtained. But enough is preserved to show that the second stage of the town marks, technically at least, a considerable advance over the first. More precision and care may be noticed in the method of construction. In pottery, too, the second stage surpasses the first. For the vases are no longer fashioned by hand alone, but are turned on the potter's wheel. The effect of this is clear in the improvement in the shapes of vases, which now become far more regular in fabric and more graceful in form.

In the Middle Helladic Period it was apparently the custom to bury the dead in the heart of the town beneath

the floors of the houses. Several such graves were found, including one which proved very interesting. This was probably the grave of a young girl. Enclosed in a ring of small stones the body lay on its right side, with the legs doubled up so that the knees almost reached the chin, while the hands were held before the face in a gesture of supplication—the typical contracted attitude familiar in prehistoric graves. The skeleton was still fairly well preserved, though the bones crumbled easily when touched. Just behind the head were two small vases, a diminutive cup and a jug, both decorated with simple patterns in dull paint. Round the throat was a necklace of beads, nineteen of crystal and ten of glass paste. Several coils and rings of bronze wire found about the head had presumably been used to fasten the hair. There were two small bone pins, probably for the same purpose. A loom-weight of terra cotta and two or three flakes of obsidian complete the list of objects from this grave.

The third stage of the settlement, which is called the Late Helladic Period, is also familiar under the name of the "Mycenaean" Age. This period extends from about 1600 to 1100 B. C. and is well known from the monumental remains at Tiryns and Mycenae. The town near Hagios Vasilios was a much more modest establishment than the two just mentioned, but here too the Late Helladic Period is a time of revival and great material prosperity. Several large buildings were erected with impressive walls built up of huge blocks of stone. Apparently the palace alone stood on the top of the hill, while ordinary people were obliged to live in small houses in the plain below.

In one of these large buildings was found what proved to be a potter's



## ART AND ARCHAEOLOGY

shop containing a fairly complete stock in trade, or perhaps a well-equipped butler's pantry of the palace. Two rooms, connected by a doorway in which there was a great stone threshold, were cleared, and were found to be filled with hundreds of vases, some in rows, some in high stacks, set close together, one vessel inside another. These vessels were all new and had obviously never been used. Many were removed unbroken, but by far the greater number had been cracked and shattered by the fire which destroyed the building. These can be put together again, and when the work of restoration is completed the collection from the potter's shop will be unique. Among the vases found were about 300 deep bowls for cooking purposes, 75 small saucers, forty or fifty cylixes or champagne cups, twenty jars, five large deep craters, three gigantic and nine smaller stirrup vases, and ladles, cups, jugs, and basins in lesser numbers.

The walls of the shop were covered with coarse plaster. The rooms of the upper story which had been destroyed by fire must have been much finer; for they were decorated with wall-paintings or a coat of fine stucco. Many fragments of this plaster, some calcined and blackened by fire, some still preserving in their original freshness the bright and gay colors of the paint, were recovered.

The building also had some sort of simple plumbing. Cemented and terra cotta drains ran along the walls and a practical drain-trap, coated with cement, was found. Among the débris and rubbish filling it were a slender bronze knife with an ivory handle, and a steatite gem seal.

The prehistoric town now again brought to light is nameless, and its identity will probably always remain a mystery. In the Homeric days, when



Ancient "Champagne Cup" from the "Butler's Pantry" at Zygouries.

the Greeks and Trojans battled beneath the walls of Troy, it was a flourishing community. Its streets were filled with life and people, eager for the latest bulletin from the front. And when after its famous victory Agamemnon's army was disbanded, we can picture the joyful welcome extended by the humble citizens of this town to the local contingent returning home; and it requires no great stretch of the imagination to suppose that the graceful wine cups in the potter's shop were greatly in demand for the celebration of the long-awaited homecoming. All this life has now vanished. For thirty centuries the town has lain forgotten beneath the soil, its site marked only by a few wild pear trees, and here and there clinging about a heap of stones from the ruined walls a cluster of peculiar shrubs known by the modern farmers as "zygouries." From these shrubs the hill itself has come to be called Zygouries, and it is under this name that the prehistoric settlement will take its place in the records of archaeology.

*Athens, Greece.*

# ART AND ARCHAEOLOGY IN ITALY IN 1921

By GUIDO CALZA

TWO great events have characterized the life of Artistic and Archaeological Italy during the past year, two events of world-wide importance and extraordinary character that place the year 1921 among the most fortunate for Art and Archaeology. They are: the restoration of the monuments that record Dante, and the restitution of the Italian artistic treasures still held by Austria. Whoever wishes to balance the artistic and archaeological books of the past year must begin by taking these two events into account. Italy thought it not enough to revise the various critical editions of the Divine Poem and of all Dante's works; that the official ceremonies and the Dante commemorations, and the concerts and the beautiful cinematograph that reproduces the most notable events of the poet's life with exquisite artistic sense, were not enough. Italy, just come out of the great war stronger and greater, wished to prove her new spirit of wisdom by celebrating the sixth centenary of her greatest poet with enduring works of peace after all the clash and clamor of war.

## DANTE

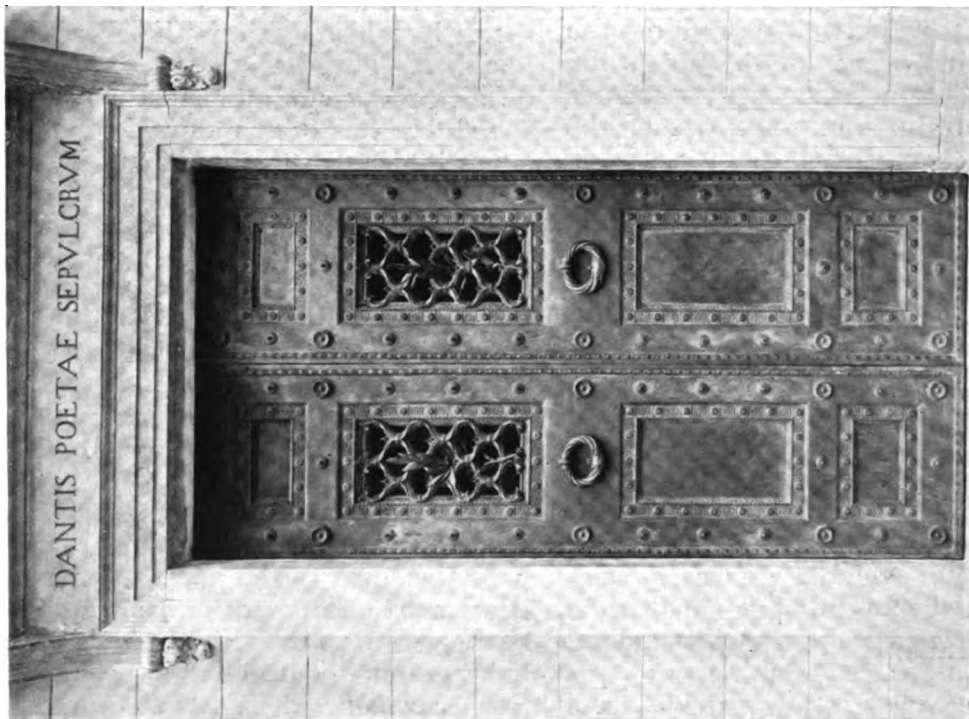
Therefore the attention of the *Direzione Generale delle Antichità e Belle Arti* was turned to the restoration of monuments mentioned in the "Divine Comedy" as having some connection with the life of the poet.

## RAVENNA

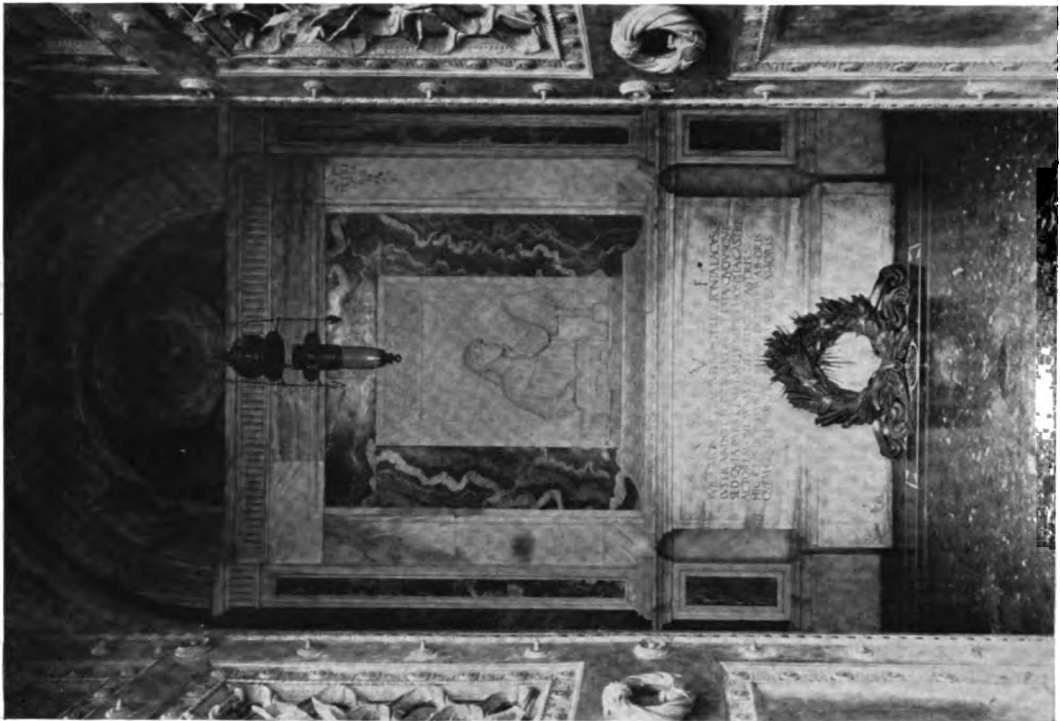
At Ravenna, the city that holds the sacred bones of Dante in custody, the church of San Giovanni Evangelista has been restored, which, founded

about the year 424 by Galla Placidia, had been altered and debased by Baroque remodeling. But now the beautiful apse with its open gallery has returned to the light; the Gothic Chapel has been reopened, its frescoes cleaned and the quadriportico isolated, giving the history of this church, which shows the earliest example of the apsidal gallery and of the apse covered with a flat roof—two new and very interesting architectural problems. And also, restorations in San Francesco di Ravennà, the church of Dante's funeral, have given it the basilican form once more, while preserving that architectural harmony with which ages of glorious art had endowed it. The quadrifori in the Campanile have been reopened and the cornice made over, beneath which gleam the beautiful majolica. The interim of the mediaeval basilica reappears almost intact, since the stucco has been removed, and the stairs leading to the crypt and to the presbytery reconstructed.

The Polentana Chapel, which contains the tombs of Dante's hosts, has been restored with the aid of documents; and, while removing a wall, paintings by Giotto were discovered, which, now that they have been cleaned and re-touched again after many ages, show the portrait of the poet. This church, restored in this way, even if not identical with the one that Dante saw, corresponds in simplicity and dignity with the spirit of the poet. Nor could the worthy adornment of Dante's tomb be neglected; for, with the miserable, hideous eighteenth-century construction that defaced it, it had appeared unworthy of the great poet. Now,



**Ravenna: Dante's Tomb. The new bronze doors (given by the Commune of Rome).**



## ART AND ARCHAEOLOGY

instead, the austere polychrome marble facing and the beautiful bronze doors, the gift of the Commune of Rome, and the one votive wreath in bronze and silver, the work of the sculptor Poliaghi, which the Italian army placed on the sarcophagus, make this tomb a sanctuary worthy of our great national poet.

### FLORENCE

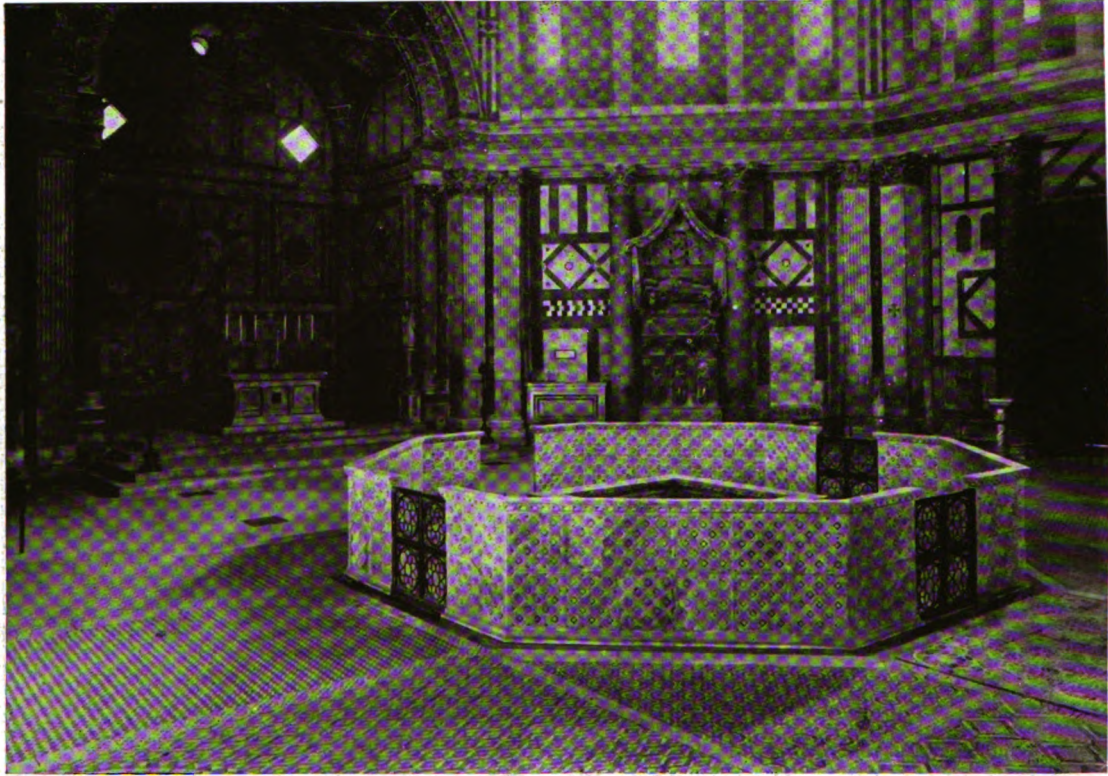
In Dante's native city, Florence, the first thought has been to restore the baptismal font in San Giovanni, not only because the poet mentions it in his poem, but because he himself received Christian baptism there. But alas! Almost nothing of the ancient font still remained, for it was destroyed at the end of the XVI century by the Grand Duke Francis, and the marbles that decorated it lost or used elsewhere. Yet it has been possible, with the aid of an old drawing and of several fragments, to make a very successful reconstruction. And the important restorations in the Church of Santa Croce have been hastened; the stained glass window of the "Deposition from the Cross" attributed to Giovanni di Marco, has been replaced in the façade and the Castellani Chapel cleaned, giving us some hitherto unknown but very important frescoes that may be attributed to pupils of Giotto: the figures of the four evangelists and the doctors on the vaulting, and, on the walls, eight large narrative paintings with other smaller ones. Various restorations have also been made in Santo Stefano del Popolo, belonging to the Badia, which Dante mentions in his poem, but which is especially celebrated because Giovanni Boccaccio began to read the cantos of the "Divine Comedy" in public there.

Moreover, the Frescobaldi Palace has again acquired its ancient aspect; it is



Etruscan Tomb of the VI Century B. C., with long dromos. Recent excavations at Monte Maria near Rome.

famous for having offered the hospitality of its walls to Charles de Valois, who came to Florence in the name of Boniface VIII and whose labors brought about Dante's unmerited exile. It must, then, have been at the height of splendor in Dante's time; and, in fact, since the more recent plaster has been scraped off, the older and better preserved parts of the exterior walls may be seen with the outlines of the primitive windows. So that this palace, which stands at the corner of one of the



Florence: Baptismal font in San Giovanni, after its restoration.

most suggestive streets of old Florence, has again acquired the severe character of the XIII century just as Dante saw it. Nor has the Torre della Castagna, only a few steps from the house of the Alighieri and from Dante's parish church been neglected, nor the Torre degli Amidei, famous for the tragedy of the Buondelmonte from which arose the fratricidal struggle between Gueff and Ghibelline; nor the church of Santa Maria dei Ricci, celebrated for having been Dante's parish church, which freed from the disfiguring plaster has again taken on its primitive form, and contains the altar of the Portinari family with their coats of arms and two little bronze doors of the XIII century: these have each and all been restored.

#### ARCETRI, ROMENA, SANZODENZO

Not only Florence and Ravenna have again acquired a little of their characteristic XIII century aspect by means of the restoration of their most famous monuments, but, in many parts of Italy, all the buildings more or less directly connected with the most noteworthy events of Dante's life have been made the object of intelligent care. And so the Church of San Leonardo at Arcetri, an humble little country church built after the year 1000, and the famous castle at Romena, rich in historical memories, which stands on the right bank of the Arno, and at Sanzodanzo, the church that sheltered Dante and the Florentine exiles in 1302, have once more the appearance, the decorations, the life they had during that epoch. In the Province of Rome,





Florence: Frescoes of the Castellani Chapel in the Church of Santa Croce.

Anagni, the home and favorite residence of Boniface VIII possesses many vivid souvenirs of the age of Dante. Therefore the Cistercian Monastery with its large halls and decorative frescoes of the early XIV century, which must have been the palace of Boniface, has been restored, as well as the palace of the Caetani family, where the Pope submitted to the famous insult from Sciarra Colonna.

#### RESTITUTION BY AUSTRIA

The second great artistic event in Italy was the restitution of the objects from excavations and of the art treasures which Austria had seized and carried off at various times. It is necessary to

say at once that both Austria and Italy have conducted themselves in this affair with a tact and good taste worthy of cultured nations. Italy has insisted ever since 1859 and 1866 on her right to these artistic treasures, which Austria had already promised to give back many years ago. For example: the celebrated tapestries by Raphael belonging to the Gonzaga of Mantua, which were taken to Vienna in 1866 under oath to return them after war, have now come back to their original frames in the magnificent Mantuan Palace of the Gonzaga.

At the same time as these, the sumptuous robes worn by Napoleon I at his coronation as King of Italy, the tunic,



Florence: Frescoes of the Castellani Chapel in the Church of Santa Croce.

mantle, sceptre and decorations have returned to form part of the artistic patrimony of Italy, as well as the Byzantine reliquary of Cardinal Besarione, the famous painting of Pirano by Vivarini, the ivory casket from the Duomo at Pirano, archaeological material from Aquileia, illuminated codices taken from convents in the Trentino and the Alto Adige, six priceless musical codices that belonged to the Duomo at Trent, and 3200 objects excavated in the prehistoric necropolis of the Venezia Giulia.

The most valuable of these objects of art are perhaps the bronze medallions representing the Labors of Hercules, the work of Bonacolsi detto l'Antico (XV cent.); on one of them the hero is shown tearing the Nemean lion to

pieces and killing the hydra of Lerna. Yet the most priceless is the delicate bronze by Donatello, "Love breaking his bow," one of the masterpieces of the great Florentine sculptor of the Quattrocento, which was taken from the Ducal Palace at Modena. It would seem that this bronze symbolizes the Renaissance breaking the bonds of the Middle Ages.

However noteworthy the restitution of these objects may be, on account of their actual value and on account of the affection we feel for the memorials of our forefathers, their disappearance from the rich collections of Vienna does not mean impoverishment, for the Viennese museums and galleries still possess a very large number of masterpieces. Their restitution has served, instead, to



Rome: Three tombs excavated near the Basilica of Saint Sebastian.

solve every controversy with the government of Vienna and is an act of probity that stills the rancor of past years.

These exiles, that have returned to their native land after so many years, these last redeemed prisoners that have obtained their liberty—in a word, all these treasures of art are soon to be re-united at Rome in a splendid exposition in Palazzo Venezia. This exhibition will be the acknowledgment of our sacred right and of our fervid love for our artistic patrimonium.

#### ARCHAEOLOGICAL EXCAVATIONS AND DISCOVERIES

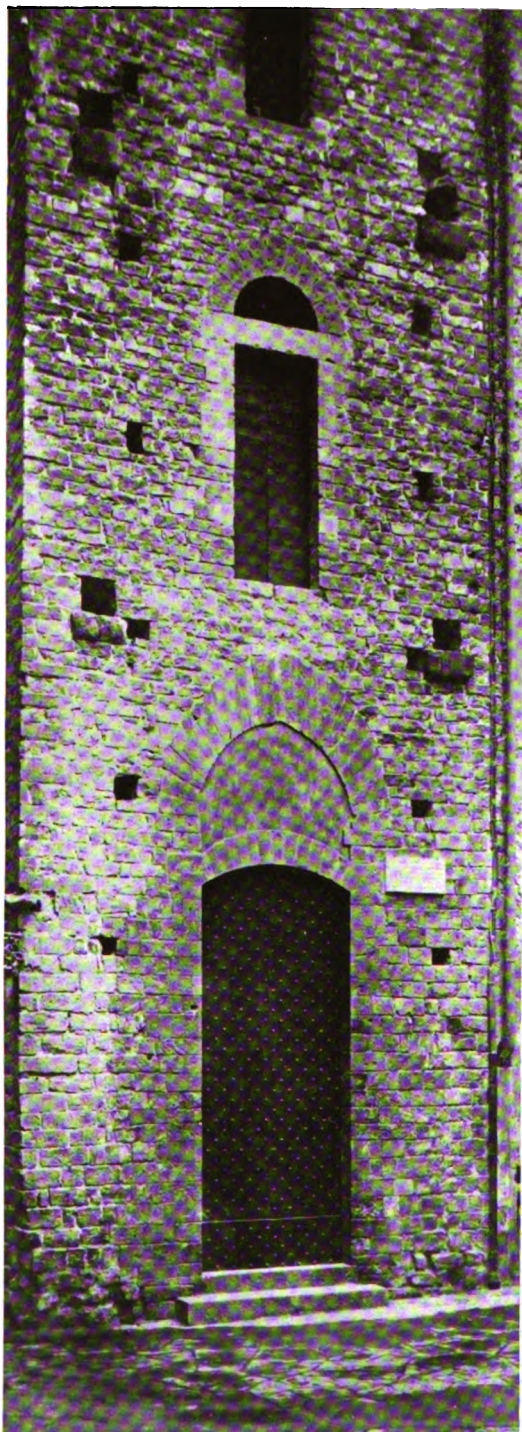
Moreover, the work done in the archaeological excavations and the discoveries made, have not been less important than in other years.

#### ROME

The demolition of Palazzo Caffarelli at Rome has made it possible to study more carefully the Temple of Jupiter Optimus Maximus on the Capitol. The southeast angle of the basement has been unearthed to a depth of over six meters; but all the other parts of the temple have disappeared, owing to the crumbling and falling of the tufa blocks. An interesting Jewish catacomb belonging to the lower class and dating from the II and III century of the Christian Era has been discovered beneath the Villa Torlonia on the via Nomentana. While on the via Salaria, the cemetery of Pamphilus has come to light, part of which had been visited in 1534. Especially notable is the discovery of two unexplored galleries,



## ART AND ARCHAEOLOGY



Florence: Torre della Castagna after its restoration.

characterized by *loculi* in a perfect state of preservation and by small objects (ivory and crystal statuettes, lanterns and coins), which were used as signs to identify the tombs that had no inscriptions. The names of some priests, who, perhaps during the VIII or IX century visited the place and, celebrated mass there, have been found carved on the sides of an altar.

But as if to bear witness yet another time to the love and respect felt for the great memorials of the antique beauty of Rome, the Fortuna Virilis, on the Piazza Bocca della Verita, the exquisite rectangular temple in the Foro Boario, has just been isolated and set free from the confusion of huts and hovels, that crowded around it.

Time has in some places corroded the delicate graceful profiles of the mouldings of this little Ionic temple, a marvelous jewel of Greco-Roman architecture, but it was far more damaged by the barbarous alterations made in it, when the Armenians used it as a hospital. However, after the work of demolition had been carried out, the basement, faced with travertine, came to light, and traces of stucco were found on the columns and exterior walls. And now this temple is to have its antique form once more from the roof down—the vestibule will be opened, the cella restored and the pavement raised to the level of the ancient floor.

While demolishing some modern pilasters inside the church, the remains appeared of IX century frescoes. They are paintings that date back to the beginning of the transformation of the temple into a church (Santa Maria Egiziaca), and are, therefore, exceedingly valuable and interesting.

## ART AND ARCHAEOLOGY

### OSTIA

In the Roman Campagna it is always Ostia that has the first place for new and important discoveries. Besides the finding of large grain warehouses and a little V century Christian church, the excavations of the year 1921 brought to light some noteworthy sculptures, among which is a group of the Emperor Commodus and Crispina, represented as Mars and Venus, and also a graceful Amazon-Diana, which reproduces a Greek type of the IV century, of Praxiteles perhaps; the head is a portrait of a Roman princess of the Julio-Claudian dynasty. And the excavations now in progress within the area of the ancient forum promise to be rich in surprises. Considerable work has also been undertaken at Porto, which takes its name from Trajan's port. The hexagonal dock has been dredged and a wharf with mooring-rings for the vessels and warehouses for provisioning the antique capital have been found.

### LANUVIUM

In ancient Lanuvium, the ruins of the Temple of Apollo with three cellæ and a plan resembling that of the Temple of Apollo at Veio, but belonging to a somewhat later period (the V or the IV century B. C.), has been unearthed on the hill occupied by the Acropolis. Southern Italy is ever the fertile field of discoveries; the excavations have been continued in Sardinia, in Sicily and in Magna Graecia.

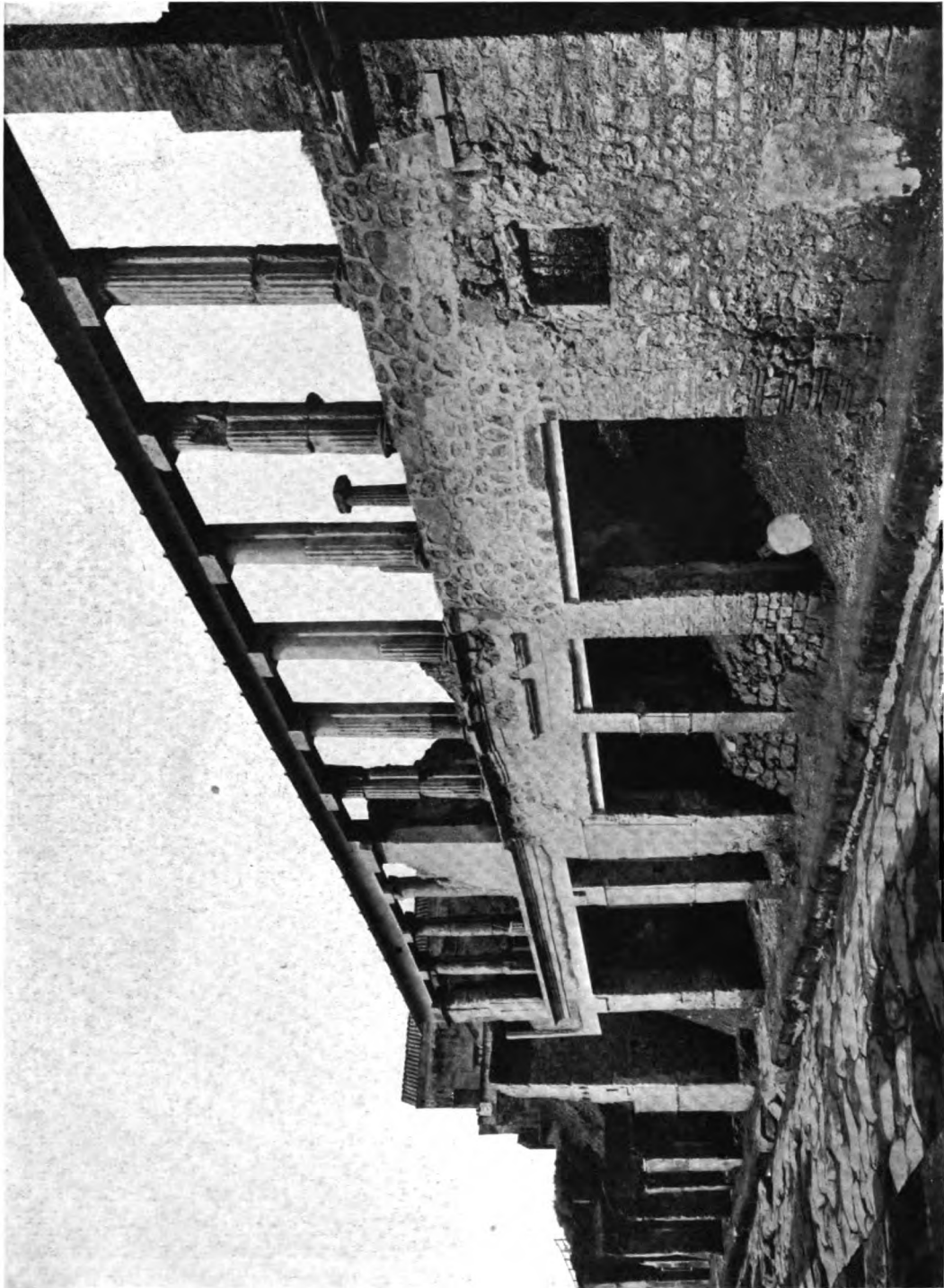
### POMPEII

But our attention always turns to Pompeii, where the excavations in the via dell' Abbondanza show us an antique street with houses and shops almost intact after twenty centuries of death; for we may still see the roofs



Florence: Torre degli Amidei after its restoration.





Pompeii: Loggia on a house in via dell' Abbondanza.

## ART AND ARCHAEOLOGY

projecting over the streets, and the entrance doors of the houses and shops still have bronze bosses to ornament them and iron bolts to close them. And political posters, announcing the programs of the Pompeian candidates are continually coming out on the fronts of these houses, as well as frescoes representing processions of divinities and scenes from real life. A laundry has also been discovered and three little houses in a good state of preservation with interesting frescoes. But more beautiful than all is the house of Giocondo Quartone with a vast triclinium frescoed with episodes from the "Iliad" and a wonderful garden with fountains, fish-ponds, marble groups, little temples, statues, arbors and jets of water in the most intricate fountains—all excavated and preserved with such love and intelligent care that they give us a vision of life which dissipates thousands of years of death.

### NAPLES

And not far from Naples, on the via Appia Antica, accidental excavations have brought to light a very important group of antique sculpture—a heroic statue, representing a nude *ephebus* in the style of the *Hermes* of the school of Polycletus and some portrait statues of the Augustan Age.

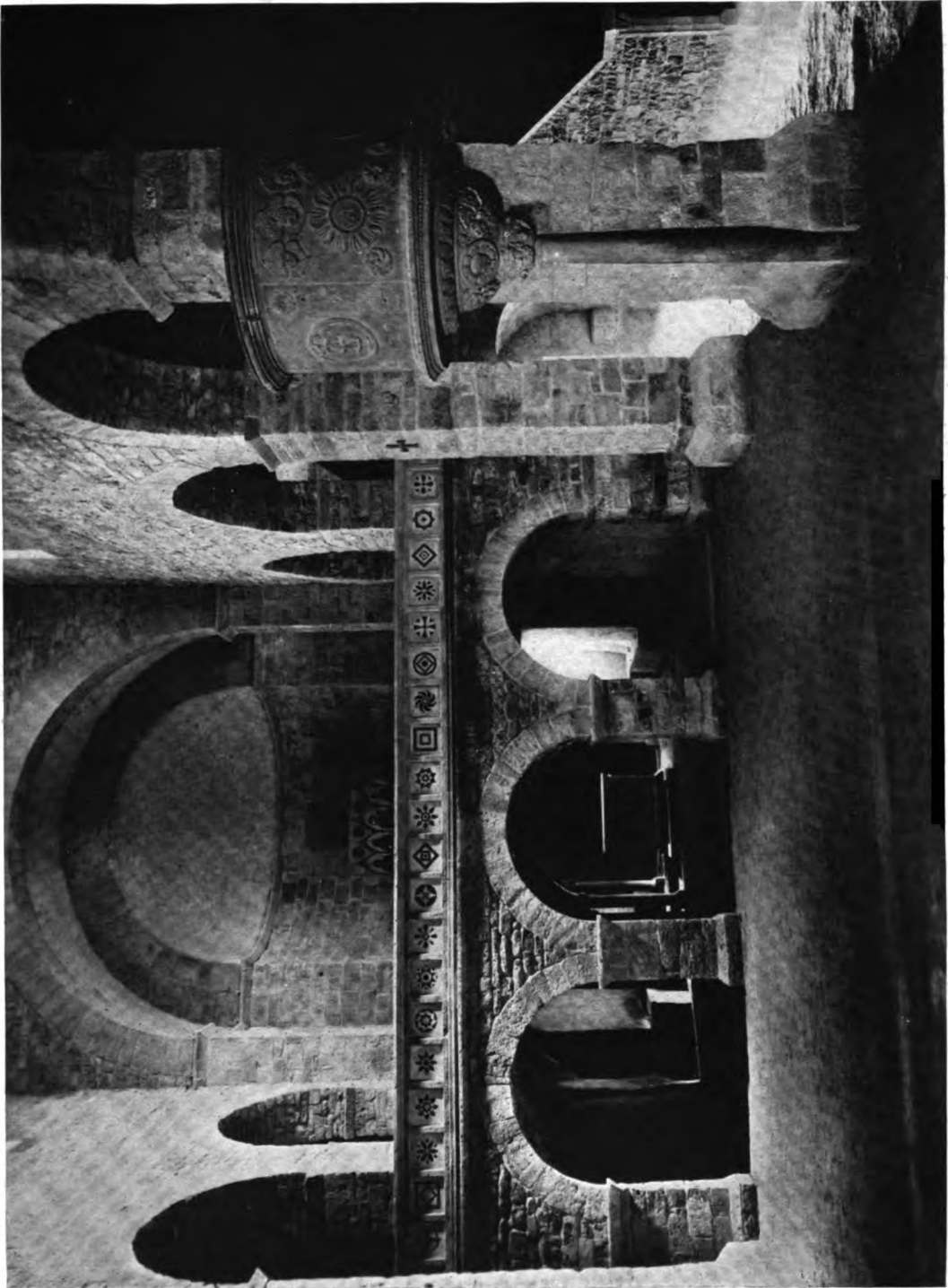
### ROME

But two really important discoveries made at the very gates of Rome should be especially noted. Beneath the ancient Church of St. Sebastian on the via Appia near the well-known tomb of Cecilia Metella, the latest excavations have brought to light a Roman country-house with large rooms decorated with frescoes and many interesting tombs of various forms.

Christian tradition narrates that, when the persecution under Diocletian



Artemis of Ostia with portrait head of a Roman princess. Greek sculpture of the IV Century.



**Sanzodenza: Church of San Gaudensio.**



Bronze finial-standings by Alessandro Vittoria (beginning of the XVII Century). Restored by Austria.

ragged, not only against the living, but also against the dead, the faithful removed the bodies of Saint Peter and Saint Paul to a place on the via Appia, called *ad catacumbas*, where the *Basilica Apostolorum* was afterwards erected, its name being changed later for that of the Church of Saint Sebastian in memory of the young officer martyred by Diocletian.

These extensive excavations, besides having brought to light inscriptions of the early Christians who visited the temporary tombs of the Apostles Peter and Paul, have also disclosed fourteen meters of archaeological strata that cover almost three centuries of history—that is to say tombs of the IV and V and VI centuries A. D. in

addition to the ruins of the Roman villa. These sepulchres have pictorial decorations and bas-reliefs in a marvelous state of preservation as they are not even darkened or ever so slightly peeled. Many reasons make it seem probable that these are pagan tombs; and the photograph shows three of the most ancient. If these excavations bring us down to the last centuries of the Roman Empire, others, not less interesting, though barely commenced on the hill of Monte Mario to the north of Rome, would seem to date back to the very beginnings of Rome. It is not yet possible to determine with exactitude if a pre-historic village stood there on the height—as appears probable from the archaeological material



Pompeii: Front of a shop with frescoes and a balcony.

already found (chiselled flint and characteristic pottery) but it may be said, for the present at least, that an Etruscan *pagus* of the VI century B. C., perhaps, existed there. A *dromos* tomb has been found in fact, proving the existence of an Etruscan village, which may have lasted until the earliest

Roman period. And the excavations now in progress will certainly tell us a little of its life and history. Thus, archaeology has again last year served the history of Rome by illustrating both its origins and its decadence.

Rome, Italy.

## TO A COIN OF ATHENS

To start, to wonder, yes, to love—  
How cans't thou move me, tiny Disk?  
What power is thine that wakes to life,  
The hidden, the unborn?

So small—yet in thine image old,  
Of Athene and Her Owl and Olive,  
Bearest thou witness, little Coin,  
To Her by whose deathless power,  
Is wrested from the Unknown Dark,  
The ore of human thought—  
The rarest thing yet indispensable,  
That makes Man's world!

GRACE W. NELSON.



# LAST SERVICE AT ST. SOPHIA

By GEORGE HORTON

*American Consul General in Smyrna*

IT IS a significant fact that the folk songs for years preceding the fall of Constantinople were pessimistic, but that immediately after the occupation of the city by the Turks in 1453 they began to be more cheerful and to predict the reoccupation of the city by the Greeks, and that this belief of the restoration of the Byzantine Empire has prevailed among that race down to the present day. There is no Greek peasant anywhere in the world, no matter how ignorant, who is not familiar with the old prophesy, "When the Greeks have again a King Constantine and a Queen Sophia, they will enter into Constantinople."

The walls of Constantinople were battered down in several places by huge cannon molded by one Orban a Hungarian at Adrianople. He had been in the service of the Emperor, but deserted and went over to Mohamet II, for better pay. The last Byzantine Emperor, Constantine Paleologos, died fighting at the head of his feeble garrison, after the Turks had broken into the town. He had refused proposals to escape from the city, while there was yet time. Lamartine says of him that "History has not as yet given sufficient attention to this great man; truth demands that he should be lifted up in glory all the more as he was abased and betrayed by fortune."

The poem which follows is founded on one of the oldest folk songs, prophesying the reoccupation of the city by the Greeks. According to legend, the last Christian service in St. Sophia, before the entry of the Turks, was interrupted at the singing of the so-

called "Cherubic Anthem," and the next service will begin where the last one left off, and finish it.

This service was probably on the evening before the entry of the Turks. As for the exact spot where Sultan Mohamet II passed into the town:

"About the hour of noon Sultan Mohamet, surrounded by his Viziers, his pashas and his guards, rode through the breach at the gate of St. Romanos into the city which he had conquered. He alighted at the church of St. Sophia." (Creasy's History of the Ottoman Turks, Vol. 1, p. 135) and, "When the Sultan himself passed in triumph through the gate of St. Romanos," Gibbon. The object of this strong and intelligent man in proceeding immediately to the church of St. Sophia, and taking possession of it, was officially to demonstrate the triumph of Mohammedanism over Christianity. This fact is well understood to-day, and it is the fear of offending Mohammedans which prevents its restoration to the Christians.

The gradual dissolution of the Ottoman Empire, which has been going on for many years; is an infallible proof of the greater vitality of Christian principles and civilization. No matter how corrupt and enslaved a Christian people may become, the teachings of Christ will uplift and save it in the long run.

## PARAPHRASE OF OLD FOLK SONG.

In the Church of the Heavenly Wisdom, in Christianity's Temple and home,  
They were chanting the mystical Anthem of the Saints  
and the High Cherubim,  
And the sound of the singing resounded to the lofty  
and resonant dome,  
While the priests swung the glittering censurs till the  
temple was fragrant and dim.

## ART AND ARCHAEOLOGY

God was ringing the bells of Heaven while the bells of  
the temple rang.  
They were sixty and two in number, with a deacon and  
priest for each one;  
'Twas the Patriarch led the singing and the King at  
his left hand sang,  
And the very columns were trembling before that  
great singing was done.

Then an Archangel cried out of Heaven and said to the  
singers, "Be still,  
Cease chanting the Cherubic Anthem, put the Host and  
the Symbols away,  
And blow out the candles, Ye Fathers, for this is the  
heavenly will,  
That Christ should be thrust from his dwelling, and the  
Turk in the city hold sway.

Only cry out to distant Frankland for three vessels  
from over the sea,  
One each for the Cross and the Bible, to bear them to  
Christian lands,  
And one for our Holy Table, the goodliest ship of the  
three,  
To save it from desecration and pollution of infidel  
hands."

(Interruption of Folk Song.)

### II

The great cannon made  
By the Hun renegade  
Like a fierce beast of prey  
Growled on day by day  
And the Sultan's dire Horde  
Crept close as it roared,  
Till at last they broke in;

Then Christ's true Paladin,  
Paleologos the King,  
With his leal knights and few  
Faced that hideous crew,  
He stood staunch in that ring  
Of blood-thirsting steel  
With his few knights and leal  
And fought on till he died.

So Christ's hero and saint  
In extremity tried  
Left a name without taint,  
And the crown that he won,  
The great glory of him,  
Is as bright as the sun  
And shall never grow dim.

For his pale, deathless brow  
This, my poor garland, now;  
But some day there will spring  
From the race of the king  
Some bard thrilled with the fire  
Of the old Grecian choir;

Some late son of that throng  
Who'll triumphantly know  
How to weave him a crown  
Of immortal renown  
From the roses of song  
That on Helicon blow.

The fierce Sultan rode through  
The Romanos Capou  
And Christ's temple became  
The world's byword and shame  
And a sign from that hour  
Of the Antichrist's power.

### III

Over earth's fairest regions the foul Octopod  
Threw its hideous tentacles, dripping with tears,  
With its heart and its beak in the Temple of God,  
And strangled their life through the desolate years.

And he fed on the honor of virgins; his beak  
With the blood of slain babies dripped horribly red;  
He butchered by millions Armenian and Greek,  
Till all Europe stank with the massacred dead.

But in Heaven sits waiting the wise, patient Christ,  
And a thousand years unto Him are but a day,  
For He knows, when the sorrow and shame have sufficed,  
That Justice will conquer and Right come to stay.

When the Patriarch hanged in his robes, and the choir  
Of the massacred babes begin sweetly to sing  
Till the Cherubic Hymn spreads through Heaven like fire,  
Then the bells up in Heaven will joyfully ring,

And again will the bells of St. Wisdom give voice  
To a jubilant clamor beneath the great dome  
Shouting out to His people: "Be glad and rejoice  
Christ has come back again to His temple and home."

Oh, the years they are weary, the years they are long,  
Yet this is my prayer and this hope I hold dear:  
When St. Sophia's bells and the Cherubic Song  
Ring out once again, may I be there to hear!

### IV

(Resumption and end of old Folk Song.)

The Mother of Christ lamented, but the Archangel's  
voice was heard:  
"Give not way to despair, Holy Mother, nor permit  
that the eyes divine  
Should be bitter with too much weeping; after ages of  
hope deferred,  
And after long years of sorrow, all this shall again be  
Thine!"

*Smyrna, Asia-Minor.*

# OLD MEMORIES OF ASSOS

To F. H. B.

By WILLIAM CRANSTON LAWTON

Yes, Frank, 'tis forty years ago!  
Does Ida's crest of lingering snow  
On all the Troad yet look down?  
Does the steep cliff of Assos frown  
Across the widening strait, to where  
—So close, thro' that dry cloudless air—  
The peaks of Lepethymnos rise  
Against the purple Lesbian skies?  
—They change not: we wax old and grey.

There glides your "Dorian" on her way  
Down Danube to strange Orient seas.  
Past Sofia's domes and spires she flees,  
Thro' Dardanelles she flits as shy  
As if she knew that Fate was nigh,  
Then, doubling Lecton, finds her way  
Toward the deep Adramyttian bay,  
To grate her keel with gentle shock  
Beneath the beetling Assian rock,  
—Uncanny then and perilous,  
Since so familiar grown to us.  
Thence to how many Hellenic shores!

How poor our ventures matched with yours,  
From years before, O Pioneer,  
Down to this princely Fortieth year.  
Yet let me glimpse those feverish days,  
Softened thro' Memory's golden haze.

Boldly the Troad we have crost,  
Tho' at each turn the road we lost,  
Unless we followed day by day  
Some caravan upon the way.

Footsore at sunset winding down  
Into a little Turkish town,  
From the rude minaret high in air  
We heard the muezzin's call to prayer;  
With Hellene, Jew, and Mussulman  
Quaffed coffee in the little khan;  
Then, without thought of watch or ward.  
Upon the bare boards rough and hard  
Of some old caravanserai,

Three in one blanket wrapped, we'd lie  
All dreamless, till the Eastern sky  
Turned red; then blithe upon the way!

Three rainy days we made our stay  
Where thro' the last few straggling pines  
The wind from Ida's ice-cap whines.  
Thrice daily in a ring we sat  
On the chill ground, without a mat,  
And dipped together in the pot;  
Most thankful that the soup was hot!  
Dangling their legs from each hard cot,  
Our rough Rumelian hosts would wait,  
Jesting with us the while we ate,  
Tho' hardly one of them could speak  
More than the words of barbarous Greek.  
Rude loggers, wintering in that glen:  
True sports—good fellows—gentlemen!

What should we fear? 'twas fun no end:  
And danger is the young man's friend.  
We'd heard the Adramyttian shore  
Was lined with pirate-nests galore,  
And in each khan some brigand's eyes  
Seemed scanning us with keen surmise,  
—But horseless shabby tramps were not  
Quite worth his powder and his shot.  
So, footsore, empty-handed—then  
To you we straggled back again!

—At Christmas-time of '81,  
With Ramsay, Stillman, Appleton,  
Thro' such bright sunny days as this  
We'd linger on the Acropolis,  
The Pnyx, or Areopagus,  
And with no thought of time, discuss  
The meaning of each sculptured block,  
Rude wall, or rough-hewn living rock:  
—And, glancing thence askant, would spy  
A hesitating passerby,  
Wistful to share our English chat,  
Shyly half doff to us his hat:  
A chubby red-cheeked youth, between  
Two lesser lads:—Prince Constantine!

## ART AND ARCHAEOLOGY

Now, all these types, Frank,—please agree  
You knew them better far than we,—  
Serb, Hellene, and Bulgarian,  
Albanian, Turk, Rumanian,  
Were all good fellows—in the main:  
(Tho' Bulgar, Serb, or honest Turk,  
You'd pick to do a stiff day's work,  
While Jew, Armenian and Greek  
By traffic easier fortunes seek.)  
—And will good fellows prove again,  
When monarchs flee and war-lords wane.

Surely, not yet had Constantine  
Dreamed of his Hohenzollern queen;  
Not yet, aping his chief afar,  
Had Ferdinand been dubbed a Czar:  
Nor upon Serbia's throne was set  
A monarch who could quite forget  
The rights of sad ghosts who had been  
But yesterday his king and queen!  
—Yet these shall pass, the peoples stay:  
Lovable children, in their way:  
Too fond of fighting? more of noise:  
Much like the old New England boys.

(ENVOI)

Here on my desk a "Baba knife,"  
Your present, lies: in all its life  
Used but to slit a magazine.  
The workmanship is "Damascene."  
But Baba stands where once the waves  
Roared in Homeric Lector's caves;  
Where Paul misliked to pass, by sea,  
So cut across, like you or me,  
From Troy to Assos overland.  
And there the armorer's cunning hand,  
That shaped this haft with gold inlaid,  
Traced Arabic upon the blade;  
—My name, he said.

By it is laid  
The carved stone leaf that Richard Bohn  
Had sawn for me at Pergamon  
From a Corinthian column.

There  
Is all I have to . . . that's not fair!  
Nor is it even near the truth;  
For I have—you, and our Lost Youth.

*Christmas, 1921.*

NOTE.—The first American expedition to Greek lands was sent out to Assos, in N. W. Asia Minor, in the spring of 1881. The preliminary survey had been made by two young Americans, the late Joseph T. Clarke and Mr. Francis H. Bacon of Boston, in their yacht "Dorian" and they also spent three years ('81-'83) on the excavation of Assos. Mr. Bacon has just (1921) completed, at his own expense, the sumptuous publication of the Final Report, on the important archaeological and artistic discoveries. See ART AND ARCHAEOLOGY, XII, No. 1 (July, 1921).

The present writer was one of several amateur assistants, in '81 only, and served in some sort as Greek interpreter, when not traveling, or invalided at Dardanelles, Mitylene, etc.

## THE AEGEAN

Blue Aegean, blue Aegean!  
Classic sea of radiant smiles,  
Where the sun in rose-gold beauty  
Bends at evening o'er the isles  
  
Painted purple, or at morning  
Lifts the mist from small white towns,  
Where there glows ideal Beauty,—  
Quite forgotten are the frowns  
  
Which at moments darkened o'er thee.  
Thine exquisite loveliness  
Dwells among the heart's best treasures,  
With the choice gold we possess.

In thy blue I dip my dream-web,  
And I feel, clasped in my own,  
Hands that met mine by thy waters  
In the days forever gone,

Yet forever growing dearer.  
Hail, Aegean, Hellas' sea,  
Bearing island bridges westward!  
East and West alike share thee.

Hail, fair Hellas! Live to all time,  
Bright and comely, Queen of thought!  
From the far Hesperian country  
Take barbarian's praise unsought.

*By FLORENCE MARY BENNETT.*

# NOTES FROM THE NEW YORK GALLERIES

By HELEN COMSTOCK

## *Reid's "Moonlight Motifs from the Garden of the Gods" at the Milch Galleries*

Since Robert Reid has not exhibited in New York for some time, more than usual interest was attached to his "Moonlight Motifs from the Garden of the Gods" which were shown at the Milch Galleries during the first of April. In the days when one of the events of the season was an exhibition by "The Ten," the group of artists who included Chase and Weir and Twachtman, Reid made a place for himself in the memory of art lovers as one of their number. Consequently his return to New York after a long absence in the West brought many old friends to see the paintings, which rumor said were entirely different from anything the artist had ever done.

They *were* different, and furthermore, they were unlike anything anyone else has done. The idea which inspired him was original and difficult of execution. It was to paint a series of night scenes in the Garden of the Gods which should be something more than photographic impressions. Rather, he desired to interpret the very spirit of the place. Because he himself felt in those vast solitudes a brooding presence, because, in the moonlight, half suggested forms became visible which might well be those of the gods themselves, his desire was to give form to these imaginings, and paint the garden as it appeared to an artist. His painting, "The Spirit of the Garden," is typical of all the rest. It shows a vast rock, its garish red turned amethyst and violet under the moon, from which a gigantic figure is emerging. Its outlines are only vaguely suggested, so that at a casual glance it might seem no more than the natural conformation of the cliff. There is dignity and majesty in this figure. Perhaps the chief power of the picture lies in the fact that the artist has not carried his interpretative mood too far—he has suggested just enough and leaves the rest to the imagination. That is evident in all of the series. One, which he calls "The Frozen Wave," in which the great rock seems to be fluidity suddenly congealed, might easily have become strained in its effort to convey this impression. But the artist has known well where to draw the line between poetic imagery and fact.

Seen as a group, these pictures have increased effectiveness because of their similarity in color. Although in one the silver light of the moon dominates, in another, violet, and in still another a rosy warmth persists in spite of the shadows of night, still they are alike in color and bear much the same relation to each other as a musician's variations on a single theme.

## *Younger American Painters at the Galerie Intime*

Paintings by a group of twelve of the younger American painters were shown recently at the Galerie Intime. The exhibition included a pleasing variety of subject matter and also displayed great difference in spirit and viewpoint. The sombre note is uppermost in Eugene Higgins' painting of anxious watchers by a sick-bed, and in his strongly designed "Unfortunate Bather," in which two men are carrying a drowned body. In contrast is the cheerful activity on the fishing boats, which is Lars Hofttrup's subject in "The Harbor." "The Wreck of the Thistlemore" by Ross Moffett is dramatic in spirit, and though the ship itself is no more than a gray shadow on the horizon, the artist has given us a more interesting picture of the event by centering his emphasis on a black horse that pulls the life-boat towards the shore.

Sandor Bernath's group of water colors includes two New York pictures that are unique. They show the tall buildings of the city through a screen of cables on Brooklyn Bridge—a difficult subject, which the artist has handled with skill. His work shows that he works swiftly, making his first stroke express finality.

Eliot Clark's "Mountain Mosaic" is a symphony in blue, and William Sanger's two landscapes have ingratiating color. Karl Larsson's "East River" has a strength of composition which makes it unusually compelling. It shows an appreciation of the effect of a slightly hazy atmosphere on the color of its bridges and boats.

Casilear Cole's "Portrait of Sophie" and a woman's head called simply "Portrait" are quiet and dignified. They are the kind of pictures to be lived with. Sidney Dickenson's portrait of a man is keen and sympathetic. Gordon Stevenson's "Elizabeth Moffett" is vivid and full of life, and Raymond Neilson's portrait of a young woman in evening dress charmingly animated.





"MELTING SNOW." By Victor Charreton, Dudensing Galleries.

### *Victor Charreton at the Dudensing Galleries*

To one who is familiar with the work of Victor Charreton, the very mention of his name will suggest a memory of brilliant and luminous color. His recent landscapes, painted in his favorite countryside of Auvergne, were shown at the Dudensing Galleries during the whole of last month.

Charreton is the kind of painter who adds joy to life. His canvases sing with color and glow with light. Every picture is a poem. One forgets methods and technique in looking at his golden autumn trees or fresh greens of spring. And yet if one looks deeply into the processes by which all this beauty and poetry is achieved, one sees that his art bears the closest of analysis. He is master of a thorough and vigorous draughtsmanship. He may be supremely interested in the glowing red and yellow leaves that tip a branch and seem to burn there like a flame, and yet he never forgets the structure of the tree underneath, nor slights its form. Those who have watched him work say that it is absorbing to see the way in which he first draws in the outlines, the skeleton of his composition. To this firm foundation he adds his pigment. Applying it with a knife in small patches, he builds up, like a mosaic, a picture in which all the finest gradations in tone, from subtle, quiet shadow to radiant hues touched with sunlight, have their well-ordered place.

Although one more frequently associates the name of Charreton with rich color and striking contrast of tone, one of his most beautiful canvases in this recent exhibition was "Morning Mists," a mountainside whose fresh coloring had been dimmed to subdued opalescence by an enveloping haze. Another of his strongest pictures was a snow scene—a subject which the artist handles with particular strength. In "Melting Snow" the power and vigor of his drawing come into evidence. Out of the light and dark of the low houses and their snow covered roofs he has created a design of striking originality as well as satisfying balance and harmony.



"SANTA MARGHERITA, LIGURI." By Ruston Vicaji, Ehrich Galleries.

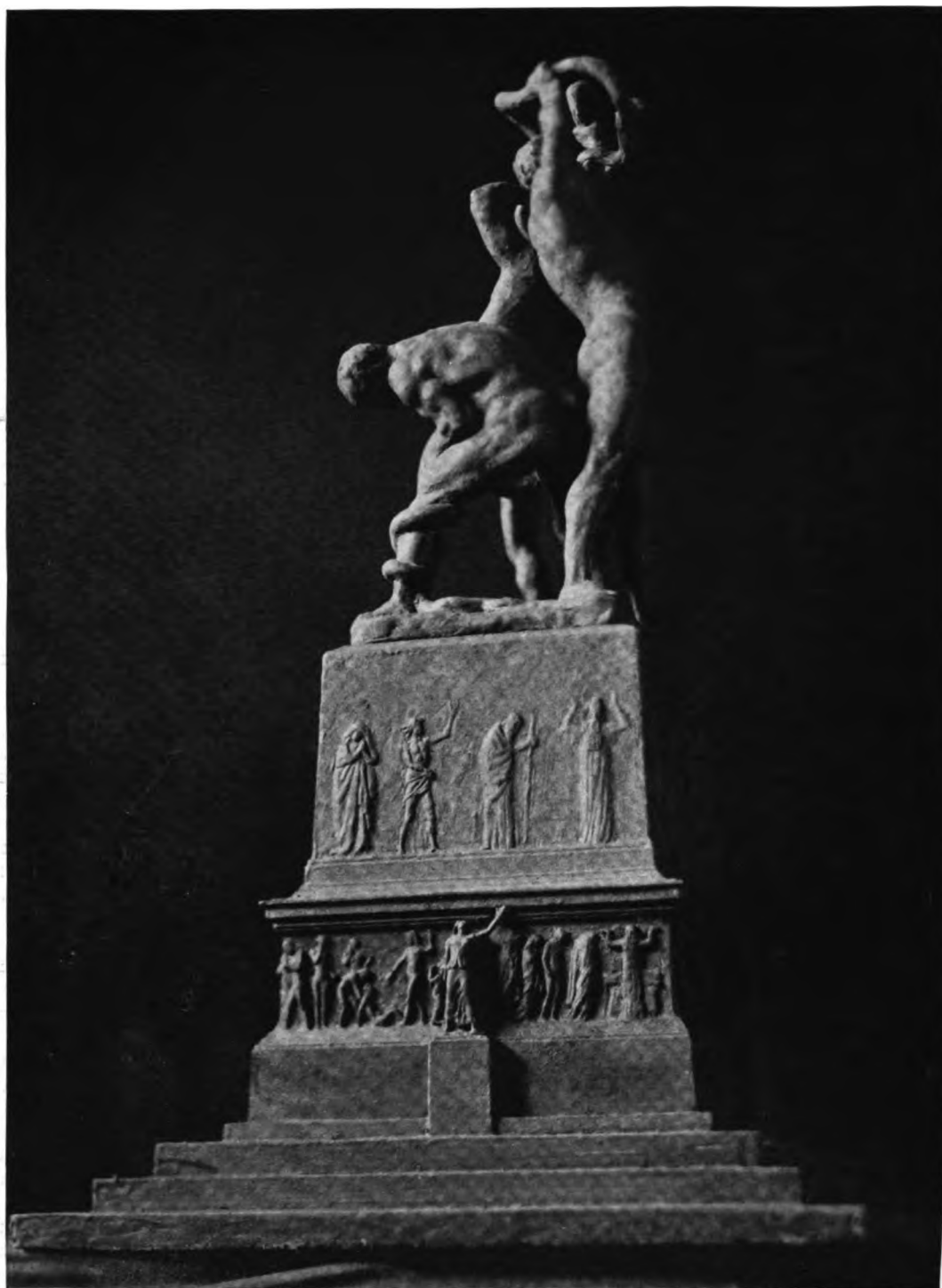
*Ruston Vicaji Exhibition at the Ehrich Galleries*

Ruston Vicaji, an English artist, was introduced to New York in a series of water colors at the Ehrich Galleries during the latter part of April. His pictures are to be found in the Walker Gallery in Liverpool and the Royal Institute, London, and he has frequently exhibited with the British Water Color Society. A few years ago he was in this country, and, during a visit to California, made a number of water colors which were later shown in Chicago.

His subjects in the recent exhibition were all European—the Alps, Spain, London, and chiefly Italy, having inspired him with their appealing beauty. His pictures are full of the glowing warmth of the South, and his color is softly brilliant, radiant and luminous. There is a fine effect of distance in his Venetian scenes, in which the dark sails of the fishing boats serve as a foil for the ethereal gleam of distant towers and palaces. One especially is interesting in composition, in which a slanting sail and a leaning palm tree, inclining toward each other like the two sides of a triangle, form a natural frame for the vista of clustered white walls and distant mountain.

Perhaps the chief charm of the old Alpine and Italian villages for the painter lies in the fact that the very passage of time has unified man's handiwork with Nature's, so that these houses clinging to the mountain slopes seem a very part of them. Mr. Vicaji has responded keenly to this impression, evident in his painting of an old Roman aqueduct. Its arches, spanning a valley, seem an integral part of the two hills it connects so gracefully.

Among other subjects by Mr. Vicaji were a blue-toned glimpse of the Tower Bridge, London, and several poetic woodland scenes.



*Courtesy of Bachrach.*

**"MAN TRIUMPHANT." By David Edstrom, Sculptor.**

An inspired modern treatment of the Laocoön motive—three men in combat with a serpent. Here we, however, have man triumphing over the forces of nature. On the reliefs encircling the base the functions through which Man Triumphs are depicted. On the first relief, play and athletics accentuate the physical functions. Figures showing scientific activities fill a second relief. The third relief glorifies the rhythmic or aesthetic functions of life—Art, Music and Poetry. The fourth relief emphasizes religious activities. Fronting each relief is a heroic figure symbolizing respectively, "Thou must," "I must," "I aspire," and "I am."

The reliefs of the reproduction present the religious side of man's triumphant activities.

## CURRENT NOTES AND COMMENTS

### *David Edstrom's Great Sculpture, "Man Triumphant"*

It hardly matters where a great artist was born, what his antecedents were, or how he has come to be himself. That he is himself, and here among us in the flesh, is enough.

David Edstrom is a conspicuous figure wherever he appears. For the four months of his sojourn in Washington his studio has been the resort of thinking people. In his language and in his art he expresses original thought with great vigor and breadth, with a fearlessness that is enviable and admirable—a fearlessness that is acquired as genius struggles for a life-time with this world's stupidity.

There is potent poetry and profound philosophy in the symbolism of his latest great work, a colossal composition entitled "Man Triumphant." There is indestructible idealism in the conception of the three heroic male figures, modelled with unerring knowledge of form and authoritative firmness of touch, which contradicts the pessimism of the antique group which it somewhat resembles, The Laocoön. Here, the genius of the human spirit overcomes the evil of the world's materialism, whereas in the older work, evil wrought the destruction of the father and his offspring.

Edstrom is known already to the readers of this magazine, and this latest work, which is the center of interest at the present moment in Washington, is the only creation of the sculptor which has not become familiar to the public through exhibitions and through the press.

ART AND ARCHAEOLOGY has the pleasure of reproducing a photograph of this noble work of art for the benefit of its readers.

MARIETTA MINNIGERODE ANDREWS.

### *A Princely Gift*

Doubtless the most thrilling event in the long and honorable history of classical scholarship in America is the presentation of the Gennadius Library to the American School of Classical Studies in Athens, as described in this issue of ART AND ARCHAEOLOGY. The Library is to bear the name of Dr. Gennadius' father, George Gennadius, the distinguished Greek patriot and writer, and represents over a half century of careful and scholarly collecting. It is now housed in Dr. Gennadius' London residence and is recognized by scholars as doubtless the most complete collection in existence of works within the field of Greek scholarship. Its mere material value has been appraised as in the neighborhood of a quarter of a million dollars, but its value as an intellectual and spiritual possession to all lovers of Hellenism is beyond computation. Those of us who have been connected with the School realize how tremendously it will broaden the ideals and scope of an institution that has already contributed so largely to classical scholarship in America. Thus far its work has been primarily to give training and inspiration to American men and women engaged in the study and teaching of Greek in American Universities. When this Library is installed, however, as the most conspicuous part of the plant of the American School, it will become the resort for students of Hellenism from all parts of the world, and the School will enter upon a new era, the ultimate and legitimate trend of which is ever enlarging usefulness and ever increasing prestige. The many ties that unite Greece and America will also be strengthened and its influence will permeate our whole educational system.

Dr. Gennadius was born in Athens in 1844 and is of an illustrious Epirote family. He entered the Greek diplomatic service in 1871 and after representing his country in various capacities, became Minister to Great Britain in 1885, which post he has held since that time with the exception of two or three important missions to other countries. He first came to the United States in 1888 on a special mission. He was a Greek delegate at the Peace Conferences after the first and second Balkan wars in 1912 and 1913. Having long passed the age limit fixed by law, he retired after the Armistice of 1918 as the Dean of the Greek Diplomatic Service, the Greek Government conferring on him the title of Envoy Extraordinary and Minister Plenipotentiary of the first class, and the Grand Cross of the Georgian Order of Greece. He has received many decorations and degrees, among them the D. C. L. of Oxford University, the LL. D. of both Cambridge and St. Andrew's Universities. He is a member of the British Royal Society of Literature, of the Dilettante Society of London, of the Archaeological Society of Athens, and of the Hellenic Philological Syllagos, Constantinople. When the gift of his library to the School at Athens was announced at the meeting of the Washington Archaeological Society on the 22nd of April, the Trustees elected Dr. and Mme. Gennadius honorary life members of the Society in recognition of this munificent contribution to American and world scholarship.



The Archaeological Society will gratefully cherish the memory that it was genial association with its members in the Capital City and mutual devotion to Greek ideals that fostered Dr. Gennadius' interest in the work of the Archaeological Institute of America and the American School at Athens, and suggested the thought of making the School the permanent repository of this precious collection, to be a *κρήμα ἐς αἰ* for the cultivation of international relationships and the promotion of Hellenism throughout the world. M. C.

### *The College Art Association of America*

The eleventh annual meeting of the College Art Association of America was held at the new School of Fine Arts at the University of Pennsylvania, Philadelphia, on April 13-15. The meeting was one of the best the Association has ever had. The visits to the different collections were especially interesting and instructive. Every one learned much from the visits to Dr. Barnes' collection of modern pictures, to Mr. Braun's collection of old American masters, and to the Widener collection, where several new important masterpieces were exhibited. Especially enjoyable was the evening spent at the house of Mr. John Frederick Lewis, who gave a brilliant talk on his Persian and East Indian prints, which rival any in the Metropolitan or Boston museums. Miss Violet Oakley read an important paper and invited the members to her studio for a personal inspection of "The Holy Experiment." The talk on Philadelphia City Planning by Mr. Andrew W. Crawford and the visit to the new art museum and the development of the surrounding grounds under the guidance of Chairman Price opened the eyes of the members to the great things that Philadelphia is doing for art. More than \$15,000,000 is being expended on this beautifying of Philadelphia.

The papers read were of a very high order and several of them will appear in *The Art Bulletin*. They were as follows: "Required Art Appreciation Courses for Colleges and the Acceptance of High School Credits in Art Work," by Eunice A. Perine, New York State College for Teachers; "Report of the Paris Congress on Art," by Edith R. Abbot, Metropolitan Museum; "An Art Service Bureau," by Holmes Smith, Washington University; "Oriental Art," by Langdon Warner, Pennsylvania Art Museum; "Modern American Illustration," by Thornton Oakley, Philadelphia; "Newport as an Art Center," by Stephen B. Luce, Boston; "The book on The Significance of Art which is being issued by the American Institute of Architects," by C. C. Zantzinger, Philadelphia; "The Rider on the White Horse," by G. G. King, Bryn Mawr College; "The Johnson Collection," by Hamilton Bell, Curator; "The Minor Architecture of France," by George Howe, Philadelphia; "Side Lights on Methods," by Richard F. Bach, Metropolitan Museum; "Breughel's Art," by Arthur Edwin Bye, Pennsylvania Museum; "Giotto at Padua: A study of his Frescoes in the Arena Chapel," by Charles T. Carruth, Boston; "Mediaeval Letters," by Alfred M. Brooks, Indiana University; "New Photographs of Sculpture," by Clarence Kennedy, Smith College; "Christus Crucifer," by C. R. Morey, Princeton University; "Daumier," by Duncan Phillips, Washington; "Refinements in Greek Sculpture," by Wilbur Cross, University of Michigan; "Antiques," by Homer Keyes, Boston.

Professor David M. Robinson of the Johns Hopkins University was re-elected president; Professor Paul Sachs of Harvard, vice-president, and Professor John Shapley of Brown University secretary-treasurer. D. M. R.

### *The Arts Club of Washington*

At the Annual Meeting of the Arts Club of Washington, April 27, the following officers were elected for the ensuing year: Henry K. Bush-Brown, President; George W. Johnston, Vice-President; Warren N. Akers, Corresponding Secretary; George H. Dawson, Recording Secretary; and R. L. Neuhauser, Treasurer.

Exhibitions at the Arts Club in recent weeks have been the fine portraits and still life studies by Catharine C. Critcher; landscapes and marine views by Mrs. George Maynard Minor, President General of the D. A. R.; and paintings by Lucien Powell, Mrs. Minnigerode Andrews, Lesley Jackson and Hattie E. Burdette.

### *The Art and Archaeology League of Washington*

The League membership, which now numbers over 200, is so rapidly increasing that it is proposed to open Club Rooms in the fall, when an extended series of lectures, plays, musicales, and picture exhibitions will be offered. The location of the new club rooms has not yet been decided, though several possible centers are being considered. The headquarters of the League are at present in the Octagon, in the offices of ART AND ARCHAEOLOGY. The League was founded by Dr. Mitchell Carroll in 1914, and is now the extension department of the Archaeological Society of Washington.



## BOOK CRITIQUES

*The Art of Illustration*, by Edmund J. Sullivan. New York, Charles Scribner's Sons. \$8.50. Universal Art Series. Edited by Frederick Marriott.

It is impossible to do justice in a short review to this full and comprehensive work on illustration by Edmund J. Sullivan, a distinguished English illustrator himself, so well qualified to write on the subject.

The definition he uses "Art—an outward and visible sign of inward and spiritual grace," as he says, is not limited to the outward sign and the inward grace has been much neglected in the recent pursuit. The beautiful art of illustration has changed utterly from the old days, when pencil and pen and ink drawings, line and wood engravings were used. Craftsmanship can be learned and is taught, but its employment is a spiritual matter peculiar to the artist, whose language it is, his means of expression and not his aim.

Most of the drawings in this sumptuous book are engraved on wood and very sympathetically interpreted. Mr. Sullivan says the old masters in the art, A. Boyd Houghton, Sandys, Keene, the school of domestic illustrators of the sixties, found the world they lived in was good enough for them and no art too good or high, to express their view of it. There was a healthy and simple relish about the way they took life, "So that the affectations and languors of the eighties and the decadence that marked the nineties, form a strange sequel to so full-blooded a parentage."

The chapter devoted to Sandys and Houghton is particularly interesting, the latter's illustrations to the "Arabian Nights," "Don Quixote," "Nursery Rhymes" and the "American Sketches" are most remarkable in their humor, pathos and character drawing, often supplying what the story itself has failed to convey. "His love of children, of the healthy beauty of woman, of youth and old age, his delight in fantastic character, his joy in the jolly rotundity of a man in a train, of the Emperor of China, or of Sancho Panza, no less than in the leanness of Don Quixote, point to a full enjoyment of the passing show, in which his sympathies gave him an actual part, rather than made him a detached spectator."

Phil May, Blake and Beardsley, one scarcely thinks of associating them, except that they are English, are entertainingly discussed. Phil May was gregarious and concrete in his appreciation of his kind, loving men and women, where Blake was a solitary and abstracted soul. Blake was a moralist, while Phil May might be said to be none at all and yet May in a certain sense was Blake's ideal man. "An injury to

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Blake was resented passionately, though forgiveness was the central tenet of his creed; with May it was allowed to run off like water from a duck." Blake was always neglected and poor, May was even too much run after . . . He made a good income, but was too easily generous and was always hard up. Blake made next to nothing, yet was probably never in debt . . . Blake was never the public idol that May was, his work was never spread broadcast, yet every rare scrap that he did is now ticketed and catalogued; while May's lavish and popular output has now dwindled by wastage of Time into a scarcity that before long may match that of Blake, though the original drawings, of course, remain."

The noticeable thing in Phil May's work is how much of value he put into it by the process of leaving out.

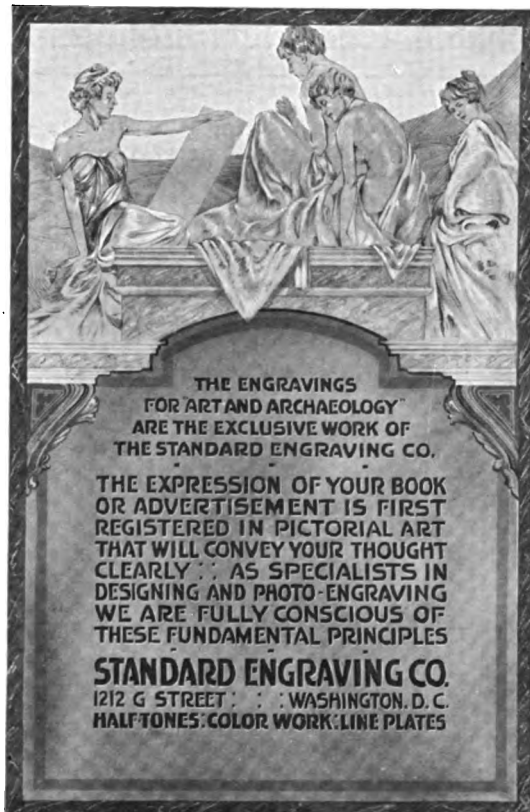
Beside these, there is intimate knowledge and discussion of Dürer, Holbein, Doré, Menzel and Millais. The book gives very practical and valuable suggestions to the illustrators, of methods, materials, and models, beside being delightful and readable, on the history of the subject and the great names in the Art. It is the sort of book into which one can dip any place and be absorbed and entertained.

HELEN WRIGHT.

*Courbet and his Caricaturists. Courbet selon les Caricatures et les Images, par Charles Leger. F. Rosenberg, éditeur, Paris.*

This is a collection of caricatures on the artist Courbet and his art by the most famous caricaturists of his day. In a preface, written by M. Duret, the full significance of the work is explained and the important part the caricaturists played in Courbet's time when the annual Salon was the sole means of publicity for artists, the only one which kept the public informed as to their tendencies and development. Courbet, like all original geniuses, was a fertile subject for caricature and there was hardly one aspect or specimen of his work which did not come under its lash.

It was not in portraiture that he showed his most brilliant qualities. The unconscious eloquence and instinctive insight that lend such splendor to his landscape subjects was lacking when he was confronted with humans. He only perceived the hard physical facts and was pitiless in their portrayal, indeed often unduly emphatic. His portrait of his father is a notable exception and his self-portraits display an idealism that gives the exact measure of his own self-esteem. "Courbet sans courbettes" becomes a realist without realism. Cham shows us Victor Hugo "enabled since his portrait was painted by M. Courbet to preserve the produce of his fruit trees." The poet has



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just placed in one of his fruit trees the said portrait, from which the affrighted birds are hastily dispersing.

Of the different transcriptions of the famous "Bonjour M. Courbet" perhaps the most amusing is Quillenbois' *Adoration de M. Courbet, imitation de l'Adoration des Mages*. His friend, Bruyas, his companion and the dog—the latter with a particularly devout expression—are prostrated before the artist, who preserves the somewhat affected pose of the original picture. Prevost shows us the interior of the art studio which Courbet, in response to the solicitations of a group of Beaux Arts students, had opened. This is not a caricature, but the more or less accurate illustration of a fact, which offered one of the rather grotesque episodes of his career. A recalcitrant bull, attached by a rope to a ring in the wall is being held in position on the models' platform by a peasant with a long stick in his hand.

Daumier, Andre Gill and numerous other artists are represented. There is a peculiar acerbity about the drawings of Cham, but Daumier, who was an admirer of Courbet, directs his aim chiefly against his critics. Here we see a group of ugly, stupid-looking people who might well serve to justify the figures in the "Enterrement a Ornans," exclaiming, "M. Courbet paints far too common people. There is nobody as ugly as that in nature."

An excellent reproduction of Courbet's death mask upon which is impressed the silent dignity of suffering and sorrow shows us the victim of the quarry. It is an image which might well have troubled the conscience of his most implacable enemies.

In this most interesting volume, which is both a record of a great artist's career and a representative collection of French caricature of the 19th century, supplemented by notes which elucidate whatever may be obscure in the allusions of the artists, M. Leger has produced a work of unique value. EDITH VALERIE.

*Orbis Pictus, edited by Paul Westheim. Volume 3: Archaische Plastik der Griechen. With a preface by Count Uxkull-Gyllenbrand. 13 pp. and 48 plates in photogravure. 8 vo. Ernst Wasmuth, Berlin, 1920.*

Teachers of ancient history have needed a handy selection of archaic Greek sculptures like this one very badly, ever since the excavation of the Acropolis by the Greek government and of the sites of Delphi and of the sanctuary of Apollo Ptoios in Boeotia by the French increased the stock of our Greek primitives to abundance. There are now roughly speaking about two hundred specimens of archaic statuary and bas-reliefs to choose from, not counting small-sized figurines in bronze and

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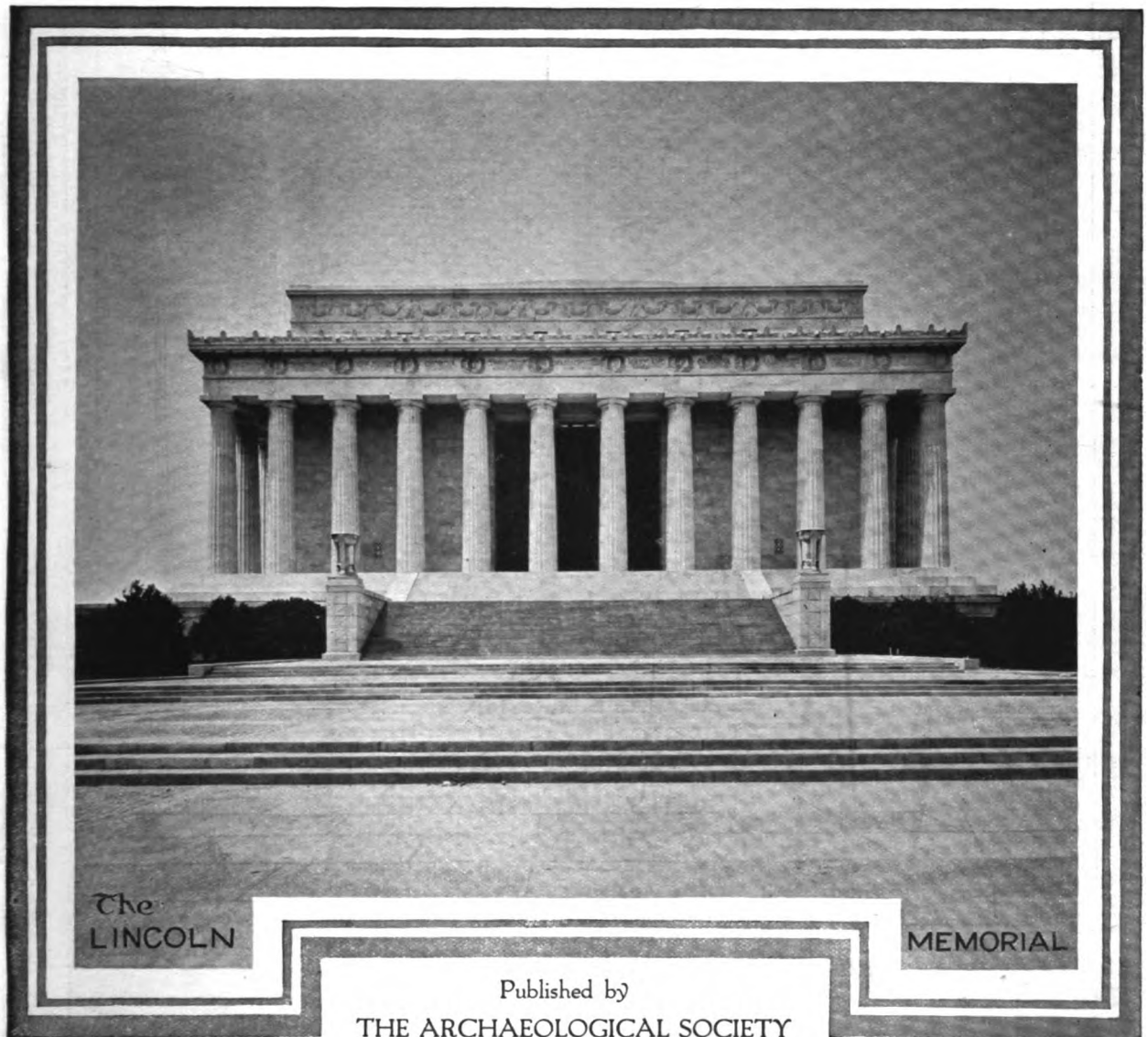
terra-cotta. Sixth century Greek art is nearly as familiar to specialists as the Italian quattrocento, and equally fascinating. The editors of the present anthology have stopped just short of confining their specimens to that age of rapid and brilliant upstriving. They have excluded the primeval Minoan and Mycenaean periods altogether, and have given sparse attention to the barbaric statuary of the 7th century B. C. Very sparse attention, likewise, to the "mild archaism" of the 5th century B. C., which comes to a close (if anything ever does) with the Athena Parthenos and the Venus Genetrix, just before and coincidentally with the Parthenon pediment sculptures. The subjects of the most advanced illustrations in this little atlas are put forward as supposedly anterior to the second Persian War. Furtwaengler assigned the Aegina pediments at Munich to the neighborhood of 470 B. C. by their analogy with contemporary vase paintings of the Athenian school, red-figured. Westheim and Uxkull-Gyllenbrand assign the severely primitive Athena from the center of Aegina east gable to "about 500 B. C.," and avoid the shoals that beset narrow dating by applying the same expedient to other early sculptures. This helps to make their little book chiefly a gallery of the Grecian cinquecento. They would have done even better than they have done, in the reviewer's opinion, to create space for marvels of primitive Hellenic art like the blue-haired and blue-bearded stone head of Triton in the Acropolis Museum. But the impecunious teacher of Greek art will thank them none the less heartily for the many familiar favorites and relatively inaccessible novelties they have reproduced, usually from the best of photographs. Their large and little bronzes are capitally chosen, as a rule.

Some of Westheim-Uxkull's archaic marbles will prove more welcome to the curious than the new gem of the Berlin Museum, the seated goddess from Lower Italy that was acquired in 1915.

Count Uxkull's prefatory meditation on the origins and development of primitive statuary and relief sculpture among the Hellenes credits the prolonged vitality of creative artistry in Hellas to the freedom of the Olympian religion and mythology from rigid, fossilizing dogmatism. He deems excessive technical perfection a detriment to the adequacy and harmony of the lettered and formative arts to express the soul of a faith and a nation. It was the spirit of Aeschylus and Pindar, not the spirit of Callimachus and Lucian, that put the Grecian stamp on the intellectual traditions of ancient and modern Europe.

ALFRED EMERSON.

# ART AND ARCHAEOLOGY



Published by  
THE ARCHAEOLOGICAL SOCIETY  
OF WASHINGTON, AFFILIATED WITH THE  
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DEDICATION  
OF THE  
LINCOLN MEMORIAL  
WASHINGTON D C  
DECORATION DAY MCMXXII

INVOCATION  
REV WALLACE RADCLIFFE D D  
PRESENTATION OF THE COLORS  
GRAND ARMY OF THE REPUBLIC

ADDRESS  
DR ROBERT R MOTON

POEM  
EDWIN MARKHAM

PRESENTATION  
WILLIAM HOWARD TAFT

ACCEPTANCE  
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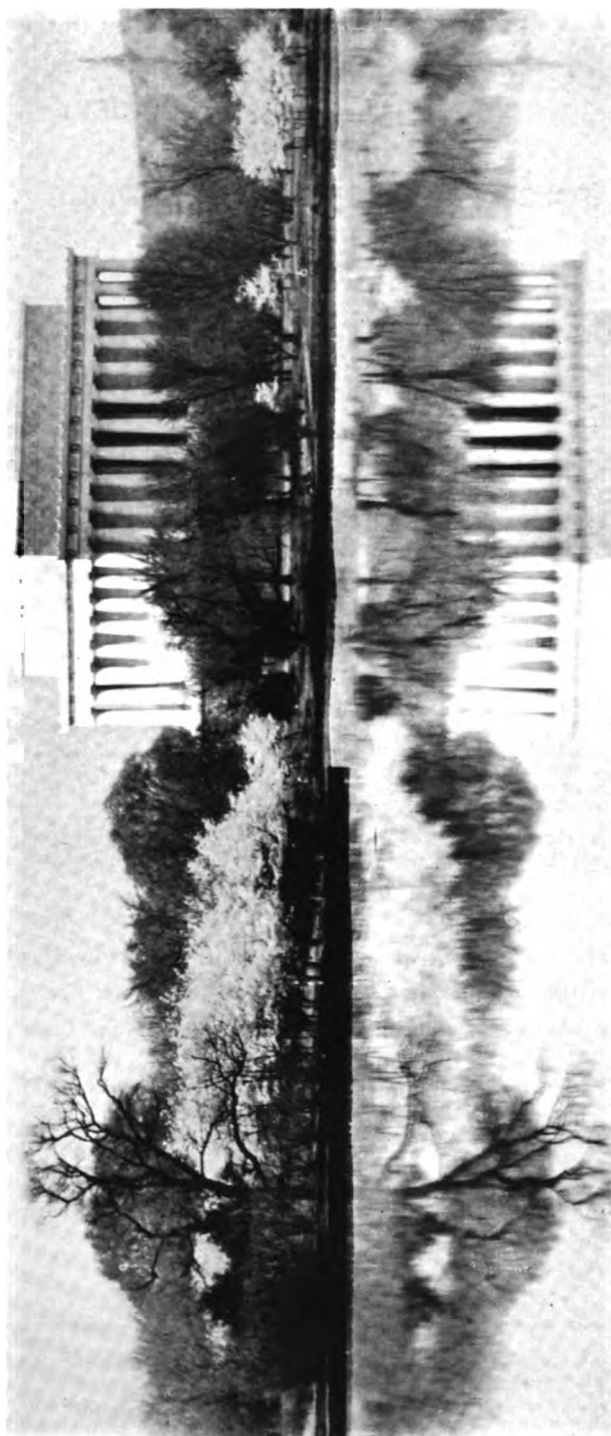
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IN THIS TEMPLE  
AS IN THE HEARTS OF THE PEOPLE  
FOR WHOM HE SAVED THE UNION  
THE MEMORY OF ABRAHAM LINCOLN  
IS ENSHRINED FOREVER.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XIII

JUNE, 1922

NUMBER 6

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## THE MEMORIAL TO ABRAHAM LINCOLN

DEDICATED DECORATION DAY, 1922

By CHARLES MOORE

*Chairman National Fine Arts Commission*

*As I understand it, the place of honor is on the main axis of the plan. Lincoln, of all Americans next to Washington, deserves this place of honor. He was of the immortals. You must not approach too close to the immortals. His monument should stand alone, remote from the common habitations of man, apart from the business and turmoil of the city—isolated, distinguished, and serene. Of all the sites, this one, near the Polcmae, is most suited to the purpose.—JOHN HAY.*

THE year 1900, the one hundredth anniversary of the removal of the seat of government from Philadelphia to the newly created city of Washington, was marked by an awakening of the people to the possibility and desirability of making their capital express the power and dignity of the nation. This movement resulted in the appointment, under authority of the Senate, of a commission composed exclusively of artists—two architects, a sculptor and a landscape architect—to study the subject and report a plan, nominally for the improvement of the park system of the District of Columbia, really for the future development of the national capital, including the location and landscape settings of public buildings, the acquisition of needed park areas, the creation of connecting park-

ways, and the placing of national monuments. In short, the commission were to consider all the projects then contemplated and to present solutions for the many and varied problems in the public mind.

Quite wisely this commission, beginning their task with a serious study of the original plan of Washington, reached the conclusion that the L'Enfant plan of 1792 was the basis for all future work. A century of experience had established both the authority and also the excellence of that plan. L'Enfant, however, dealt with but a fraction of the District of Columbia. He had indeed contemplated, south of what is now Florida Avenue, a city as large as the Paris of his day; but more modern requirements of space had caused a city of less than half that size



The Lincoln Memorial, showing encroachment of the Temporary War Building. Aero View.



## ART AND ARCHAEOLOGY

to overleap the boundaries fixed by him. Moreover, areas that in his day were under water had been reclaimed from the bed of the Potomac and made a portion of the park system awaiting development.

Also, during the first century of its life the nation had engaged in a great civil war, to test the principles on which it was founded. The conflict developed a new chapter in the history of mankind. The memorials of that struggle were still to be created. Congress had provided for a memorial to the general of the Army who brought the war to a successful conclusion. The memorial to the leader of the people was no more than an inchoate idea or ideal. Such were the conditions confronting the new Commission.

The Commission of 1901, deeply imbued with historic consciousness, brought into their plan the memorials to General Grant and President Lincoln giving to each its appropriate place from both the historical and also the artistic standpoint. At their suggestion the monument in honor of General Grant was made the central feature of the plaza that L'Enfant had designed as an approach to the Capitol from the west. Thus it became, on the plan, the head of the Mall, which area was to be restored to the use for which it was designed—as a park connection between Capitol and White House.

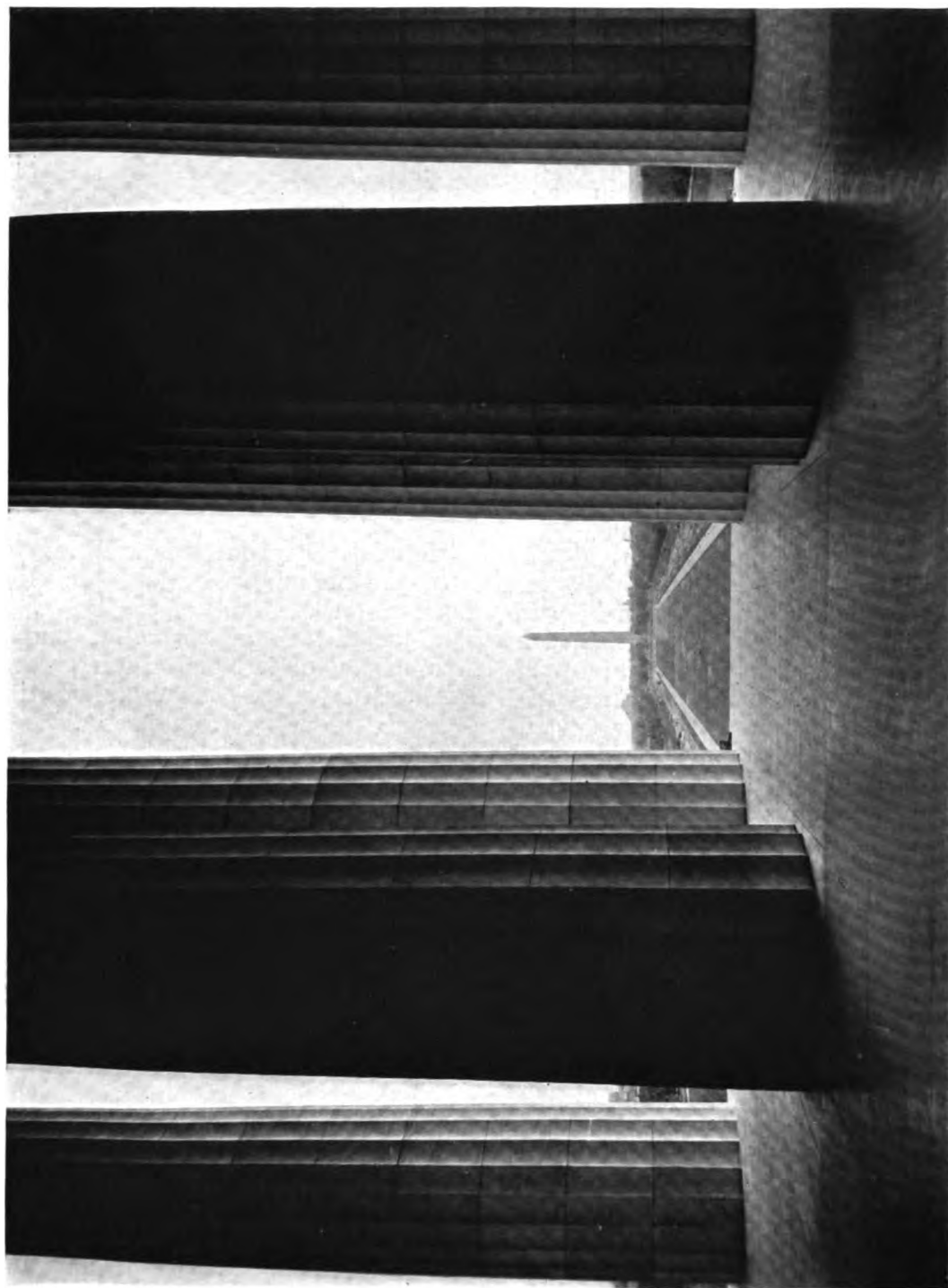
The location of the proposed memorial to Lincoln was one of the problems that the Commission recognized as an opportunity of first importance. Unhesitatingly they reached the conclusion that Lincoln must stand on the main axis of the central composition created by L'Enfant as the chief feature of his plan for establishing reciprocal relations between Capitol and President's House. The reclaimed

and then undeveloped area named Potomac Park afforded the opportunity to accord signal honor to Lincoln and at the same time give a reason and a purpose to the development in that park of landscape features of dignity and beauty equal to the finest examples of all time.

Having early reached these conclusions, the Commission set about developing the plan. The fact that the Lincoln Memorial would be a companion to the Washington Monument fixed the type of structure. It must be horizontal, not vertical. It must be placed on an eminence. It must be ideal in conception, not utilitarian. It must have a long approach, corresponding to the Mall but of contrasting character.

Immediately the potentialities inherent in the project began to develop. Located on the bank of the Potomac, the Lincoln Memorial would be a noble termination of a composition greater in length than the central composition of Paris extending from the Palace of the Tuilleries to the Arc de Triomphe; greater even than the distance from St. Paul's Cathedral to Buckingham Palace in London.

The employment of a circular form would afford opportunity to take off roads at any angle (as one bends the arm at the elbow). Thus the then existing plans for a memorial bridge to Arlington could be simplified and modified so that the Lincoln Memorial would form one terminal, with the Custis Mansion as the objective. One driveway from the Rock Creek Parkway and another from East Potomac Park could enter the circle at the most convenient angles. Thus the memorial area would become a point of departure and reunion for the principal park driveways.



The Reflecting Basin. View from the entrance of the Lincoln Memorial.

## ART AND ARCHAEOLOGY

The development of Potomac Park, with the Washington Monument and the Lincoln Memorial as terminal features, called for a basin of water which should relate the one to the other. Such basins had been devised by Lenôtre, greatest of landscape architects, with whose work L'Enfant had been familiar from boyhood, and the fundamental principles of which he had followed in designing the City of Washington. Versailles and Fontainebleau in France and Hampton Court in England furnished precedents for the Washington work; but the application developed radical differences, not at all to the detriment of the new plan. Nowhere else are the most significant national monuments linked with the most important national buildings.

The Plan of 1901, presented with such wealth of plans, models, photographs, drawings and paintings, was acclaimed throughout the length and breadth of the land and in foreign countries as well. Then followed the long, slow, tedious, thankless work of realization. People of little or no vision would not try to understand. They could not realize that artistry in planning always involves the simplest and most logical solution of the given problem. People who mistook their ignorance for what they called common sense attempted to thwart the development of the plans. Fortunately there were in power a number of men of foresight and determination, who took it upon themselves to stake down the Plan of 1901, so that it could not be changed in essentials.

Congress, however, determined to put an end to the prevailing haphazard methods of dealing with monuments and other works of art for which the Government makes appropriations. With this end in view the National

Commission of Fine Arts was created by act of May 17, 1910. Then the act of February 9, 1911, created the Lincoln Memorial Commission, with President Taft as its permanent chairman. Chairman Taft naturally turned for advice to the Commission President Taft had selected for the purpose of giving such advice.

The selection of the site was referred to the Commission of Fine Arts. The chairman of that Commission was Daniel H. Burnham, who had been chairman of the Commission that prepared the Plan of 1901. Naturally the report, after discussing other suggested sites, recommended the one laid down in the Plan of 1901. Also, being required so to do, the Commission of Fine Arts recommended an architect to design the memorial,—Mr. Henry Bacon, known to be in sympathy with the general principles underlying the Plan of 1901. Especially Mr. Bacon was trained in the classical traditions, which had been adopted for the national capital by Washington and Jefferson. The Capitol, the White House, the Treasury, the Patent Office, the old Post Office, the Court House—the enduringly fine buildings of the Government—had been designed in this style; and the Lincoln Memorial should carry on this oldest and best tradition. This Mr. Bacon has done in such manner as to create a building new in form, dignified and noble in proportions and material, and instinct with grace and charm. It is classical in the same way in which the Lincoln's Gettysburg Address and his Second Inaugural Address, on its walls, are classical. The memorial, like the man, "belongs to the ages."

The Lincoln Memorial Commission, on the advice of their architect and with the approval of the Commission of

## ART AND ARCHAEOLOGY

Fine Arts, selected as the sculptor for the statue of Lincoln, Mr. Daniel Chester French. From a technical standpoint the choice was well-nigh inevitable. To his work Mr. French brought also an historical perspective and a mental equipment which have enriched his creation with the elements of enduring greatness.

In order to insure that the mural decorations should fall into place in the general architectural scheme, Mr. Jules Guerin was commissioned to paint them; for he has preëminently the architectural sense. Of course he has other qualifications in high degree—feeling for color and training in form, perfected in lands that best know and exemplify the word “eternity.”

Miss Longman, too, has had her part in the eagles, palms and wreaths that decorate the tablets.

Now as to criticism. No architect, sculptor or painter competent to work on a memorial to Lincoln—it is not to be supposed that those selected were the only competent ones—would have reached the same results; there were more ways than one of solving the problems. Therefore it is to be assumed that opinions as to this or that feature will differ. But it will not do to assume that those other possible solutions had not been considered and rejected by artists who have spent years of study, and who have invited criticism as their work was in progress. Moreover, the Commission of Fine Arts, made up mainly of artists of

ability and experience, have exercised watchful care over every detail. That no serious questions as to artistry have arisen is proof positive that designs and execution have been satisfactory to a responsible body of peers of the collaborating artists acting as a jury. Furthermore, the Lincoln Memorial Commission, composed of representative American citizens, has put its seal of commendation on the work as it progressed.

To captious critics the saying of John La Farge is to be commended: “Remember, you do not criticise a work of art. A work of art criticises you.”

With the dedication of the Lincoln Memorial the people of the United States have a second memorial of the highest class. It ranks with the Washington Monument among the world's supreme works of enduring art. Both typify worthily the character of men who have played significant parts in the history of civilization. Both represent the highest reaches of art in their day and generation in this country. Both appeal to the highest and deepest emotions of patriotism as exemplified in two lives in which no shade of personal ambition darkens a supreme devotion to liberty and humanity. Both stand in vital relations with those centers from which law emanates, is declared, and is executed. So they take their place as the expression of the national life of the American people.

*Washington, D. C.*

# THE LINCOLN MEMORIAL

*Described by the Architect, HENRY BACON*

ON THE great axis, planned over a century ago, we have at one end the Capitol, which is the monument of the Government, and to the west, over a mile distant from the Capitol, is the monument to Washington, one of the founders of the Government. The Lincoln Memorial, built on this same axis still farther to the west, by the shore of the Potomac, is the monument of the man who saved the Government, thus completing an unparalleled composition which can not fail to impart to each of its monuments a value in addition to that which each standing alone would possess.

From the beginning of my study I believed that this memorial of Abraham Lincoln should be composed of four features—a statue of the man, a memorial of his Gettysburg speech, a memorial of his Second Inaugural Address, and a symbol of the union of the United States, which he stated it was his paramount object to save—and which he did save. Each feature is related to the others by means of its design and position, and each is so arranged that it becomes an integral part of the whole, in order to attain a unity and simplicity in the appearance of the monument.

The most important object is the statue of Lincoln, which is placed in the center of the memorial, and by virtue of its imposing position in the place of honor, the gentleness, power, and intelligence of the man, expressed as far as possible by the sculptor's art, predominate. This portion of the memorial where the statue is placed is unoccupied by any other object that

might detract from its effectiveness, and the visitor is alone with it.

The smaller halls at each side of the central space each contains a memorial—one of the Second Inaugural and the other of the Gettysburg Address. While these memorials can be seen from any part of the hall, they are partially screened from the central portion, where the statue is placed, by means of a row of Ionic columns, giving a certain isolation to the space they occupy and augmenting thereby their importance. I believe these two great speeches made by Lincoln will always have a far greater meaning to the citizens of the United States and visitors from other countries than a portrayal of periods or events by means of decoration.

Surrounding the walls inclosing these memorials of the man is a colonnade forming a symbol of the Union, each column representing a State—36 in all—one for each State existing at the time of Lincoln's death; and on the walls appearing above the colonnade and supported at intervals by eagles are 48 memorial festoons, one for each State existing at the present time.

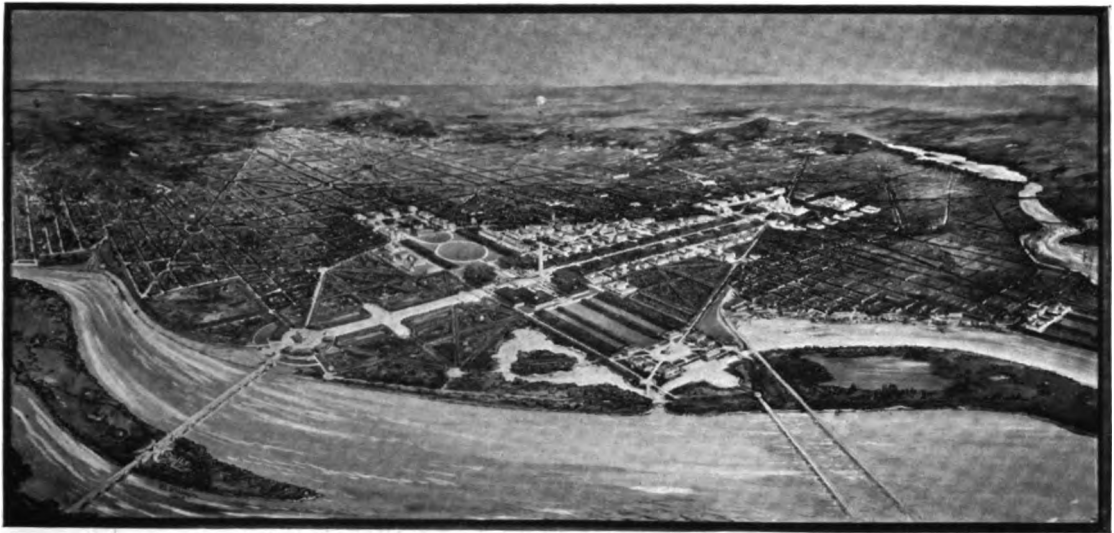
I believe this symbol representing the Union, surrounding the memorials of the man who saved the Union, will give to them a great significance that will strengthen in the hearts of beholders the feelings of reverence and honor for the memory of Abraham Lincoln.

By means of terraces the ground at the site of the Lincoln Memorial is raised until the floor of the memorial itself is 45 feet higher than grade. First, a circular terrace 1,000 feet in





The Statue of Abraham Lincoln in the central hall of the Lincoln Memorial.



Bird's eye view of the treatment proposed for the District of Columbia in the plan of 1901. On the main axis stand the Capitol, the Washington Monument and the Lincoln Memorial.

diameter is raised 11 feet above grade and on its outer edge are planted four concentric rows of trees, leaving a plateau in the center 755 feet in diameter, which is greater than the length of the Capitol. In the center of this plateau, surrounded by a wide roadway and walks, rises an eminence supporting a rectangular stone terrace wall 14 feet high, 256 feet long, and 186 feet wide. On this rectangular terrace rises the marble memorial. All the foundations of the steps, terraces, and memorial are built on concrete piling which extends down to the solid rock.

Three steps 8 feet high form a platform under the columns. This platform at its base is 204 feet long and 134 feet wide.

The colonnade is 188 feet long and 118 feet wide, the columns being 44 feet high and 7 feet 5 inches in diameter at their base.

The total height of the structure

above the finished grade at the base of the terrace is 99 feet. The finished grade at the base of the terrace is 23 feet above grade, the total height of the building above grade is 122 feet.

The outside of the Memorial Hall is 84 feet wide and 156 feet long.

The central hall, where the statue stands, is 60 feet wide, 70 feet long, and 60 feet high.

The halls where the memorials of the speeches are placed are 37 feet wide, 57 feet long, and 60 feet high.

The interior columns are of the Ionic order and are 50 feet high.

Congress has appropriated the sum of \$2,939,720 for the construction of the memorial according to the approved design, including retaining wall and approaches, statue of Lincoln, and steps, but excluding the lagoon construction and construction of roads and walks around the memorial and leading thereto.

Henry Bacon, architect of the Lincoln Memorial, was born at Watseca, Ill., November 28, 1866. He entered the University of Illinois, class of 1888, but did not graduate. From 1885 to 1888 he was in the office of Chamberlin & Whidden, in Boston. In 1888 he entered the office of McKim, Mead and White of New York city, and the following year won the Rotch traveling scholarship, spending two years in Europe. In 1898 he established his office in New York city. He is a fellow of the American Institute of Architects and a member of the American Academy of Arts and Letters.



**Statue of Abraham Lincoln. By Daniel Chester French, Sculptor.**

# DANIEL CHESTER FRENCH'S STATUE OF LINCOLN

By CHARLES MOORE

Emerson claims that a poet is entitled to credit for anything that any one finds in his poetry. So a sculptor is entitled to credit for whatever emotions his statue arouses in the beholder. The problem of the sculptor of a portrait statue is to express to the public that bundle of qualities which make up the character of his subject. His vehicle for such expression is, of course, the physical features of the person; but the modern face is a record of struggle, of emotions, of the whole life of the individual. Moreover, the face of today is mobile. Not only is it the expression of the soul, in the sense of Spenser's Hymn in Honour of Beauty, but it is also the reflection of present attitude towards life. So in the case of a subject like Lincoln, who as a man means different things to different people, the artist has a wide range of emotions from which to draw. The instrument being determined, the sculptor may evoke many harmonies.

What Mr. French has sought to convey is the mental and physical strength of the great War President, and his own confidence in his ability to carry his task through to a successful

finish. These ideas are suggested in the whole pose of the figure, and particularly in the action of the hands as well as in the expression of the face.

Photographs of Abraham Lincoln go to show that the features in repose made him a homely face. The testimony of those who saw him under the influence of cheerfulness or benevolence is that his face when lighted up was singularly beautiful. In Mr. French's face of Lincoln there is "majestic sweetness"; and the "lips with grace o'erflow." In the single moment allotted to the sculptor, the artist has expressed what is permanent in the character of Lincoln; and, fixed in the marble, that expression has unchangeable duration.

For those who desire to know of the details of construction, it may be said that the statue is done in Georgia marble; it is twenty feet in height and is composed of about twenty pieces of marble; it was cut in marble by Piccirilli Brothers. It was three or four years in process of construction, and Mr. French worked personally on the marble, both while it was at the marble shops and after it was set in place in the Memorial.

Daniel Chester French, the sculptor, was born in Exeter, New Hampshire, April 20, 1850. His father, Henry Flagg French, was at one time assistant-secretary of the Treasury.

His uncle, Benjamin B. French, was the officer in charge of public buildings during the Lincoln administration. Daniel French studied sculpture under Thomas Ball in Florence. Among his best known works are the Minute Man of Concord, the statue of General Cass in the Capitol, the statue of John Harvard at Cambridge, the group Dr. Gallaudet and His First Deaf Mute Pupil and the Butt-Millet and the Dupont fountains, in Washington; the colossal statue of the Republic in Chicago; the bronze doors of the Boston Public Library, the statue of Alma Mater, at Columbia, the statue of James Oglethorpe at Savannah, and the statue of Abraham Lincoln at Lincoln, Nebraska.



Central Group above the Gettysburg Address, typifying Freedom and Liberty.



Central Group above Second Inaugural Address, typifying Unity.

Jules Guerin was born in St. Louis, Mo., in 1866. He was a pupil of Benjamin Constant and Jean Paul Laurens, in Paris. He was the director of color and decoration at the Panama-Pacific international exposition at San Francisco. He worked with the Senate Park Commission in 1901, in rendering the plans for the improvement of Washington. In 1903 he made the renderings for the restoration of the White House, and in 1909 he made the renderings for the plan of Chicago. For the *Century* he illustrated Robert Hitchens' articles on Egypt and Palestine.



## THE MURAL DECORATIONS

*Described by the Painter, JULES GUERIN*

The two decorations representing Emancipation and Reunion are on canvas, each piece of which weighs 600 pounds and cost \$400. About 300 pounds of paint were used. Each canvas is 60 feet long and 12 feet wide. The figures are eight and a half feet high. The decorations were painted entirely by the artist without assistance. There are 48 figures in the two panels. Almost as many models as figures were used. The head of Mr. Bacon, the architect, appears in the decoration on the north wall, the fourth figure in the group at the left of the angel.

The decorations are absolutely weather-proof, the paint being mixed with white wax and kerosene. The wax hardens but does not allow the paint to crack. Chemically, it is similar to the wax found in the tombs of the Kings of Egypt, which is still pliable. The decorations are affixed to the wall with a mixture of white lead and Venetian varnish.

In general terms the decoration on the south wall represents the Emancipation of a race; the subordinate groups represent Civilization and Progress. The decoration on the north wall represents Reunion, and Progress in the arts and sciences.

The decorations in the Lincoln Memorial typify in allegory the principles evident in the life of Abraham Lincoln. There are six groups in a grove, each group having for a background cypress trees, the emblem of Eternity.

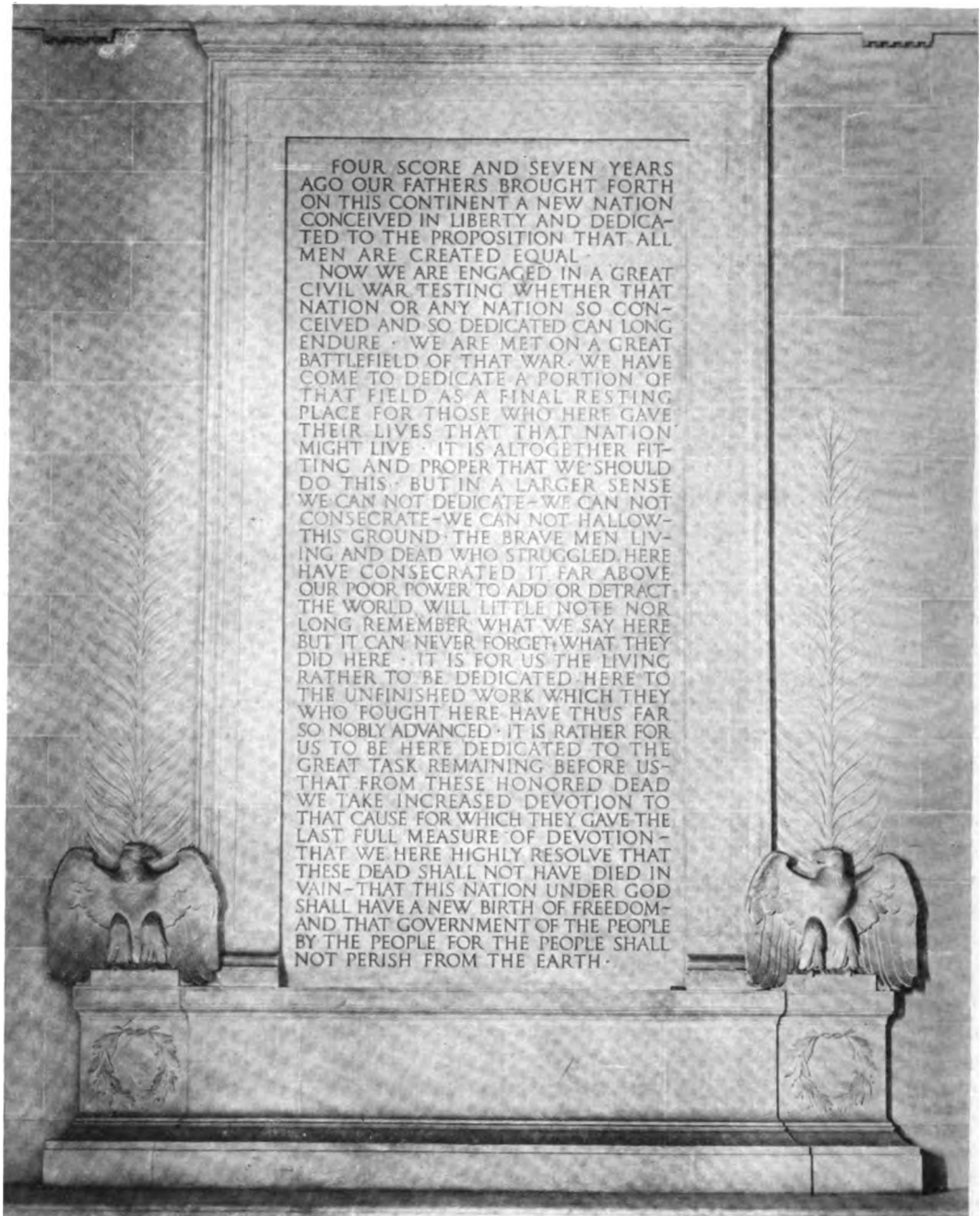
The decoration above the Gettysburg Address typifies, in the central group, Freedom and Liberty. The Angel of Truth is giving Freedom and Liberty to the slave. The shackles of

bondage are falling from the arms and feet. They are guarded by two sibyls.

The left group represents Justice and Law. The central figure in the Chair of the Law has the sword of Justice in one hand, with the other she holds the Scroll of the Law. Seated at her feet are two sibyls interpreting the Law. The standing figures on each side are the Guardians of the Law, holding the torches of Intelligence.

The right group represents Immortality. The central figure is being crowned with the laurel wreath of Immortality. The standing figures are Faith, Hope and Charity. On each side is the vessel of wine and the vessel of oil, the symbols of Everlasting Life.

The decoration above the Second Inaugural Address has for the motive of the central group, Unity. The Angel of Truth is joining the hands of the laurel-crowned figures of the North and South, signifying Unity, and with her protecting wings ennobles the arts of Painting, Philosophy, Music, Architecture, Chemistry, Literature and Sculpture. Immediately behind the figure of Music is the veiled figure of the Future. The left group typifies Fraternity. The central figure of Fraternity holds within her encircling arms the Man and the Woman, the symbols of the Family developing the abundance of the earth. On each side is the vessel of wine and the vessel of oil, symbols of Everlasting Life. The right group represents Charity. The central figure of Charity, attended by her hand-maidens, is giving the Water of Life to the halt and the blind, and caring for the orphans.



Tablet in the Lincoln Memorial containing the Gettysburg Address.

# ABRAHAM LINCOLN AS A THEME FOR SCULPTURAL ART

By FRANK OWEN PAYNE <sup>1</sup>

OF MAKING many books about Abraham Lincoln there is no end. We shall not however add with the Preacher, that much study of them is a weakness of the flesh, because there is a perennial vitality of interest in the theme of the "First American" which can not help investing with a charm even a commonplace essay upon him.

To the student and observer of American life, the amazing growth and popularity of Lincoln as a national idol among all classes of our people, South as well as North, is most significant and gratifying. Born as he was in Kentucky, midway between the states which warred in 1861, he belongs, geographically at least, to both sections.

Lincoln has become the embodiment of all that is highest and best in what we are pleased to term Americanism. He has become idealized and idolized as a great national hero. Not having been a churchman, Lincoln is never likely to become canonized a saint by any act of ecclesiastical authority. But it is apparent that he has already been almost canonized in the hearts of his loyal countrymen.

James Russell Lowell, with keen prophetic insight, foresaw the phenomenal growth of Lincoln's fame in popular appreciation, when in his Commemoration Ode, written more than fifty years ago, he said:

"I praise him not; it were too late;  
And some innate weakness there must be  
In him who condescends to victory  
Such as the present gives and can not wait  
Safe in himself as in a fate.

So always firmly he;  
He knew to bide his time;  
And can his fame abide,  
Still patient in his simple faith sublime  
Till the wise years decide.

Great captains with their guns and drums  
Disturb our judgment for the hour,  
But at last silence comes;  
These all are gone and standing like a tower  
Our children shall behold his fame,  
The kindly-earnest, brave, foreseeing man  
Sagacious, patient, dreading praise, not blame,  
New birth of our new soil, the first American."

So much has been written about Lincoln that it may seem as if there could be nothing new to say concerning his life, his works, or the reach of his influence among men. This is very probably true. Little has as yet appeared in print concerning Lincoln in art. It may not be uninteresting for us to consider some of the more noteworthy memorials which have been erected to him in the fifty odd years since his tragic death. This is particularly timely in view of the completion of the splendid memorial just dedicated in the City of Washington on the Potomac.

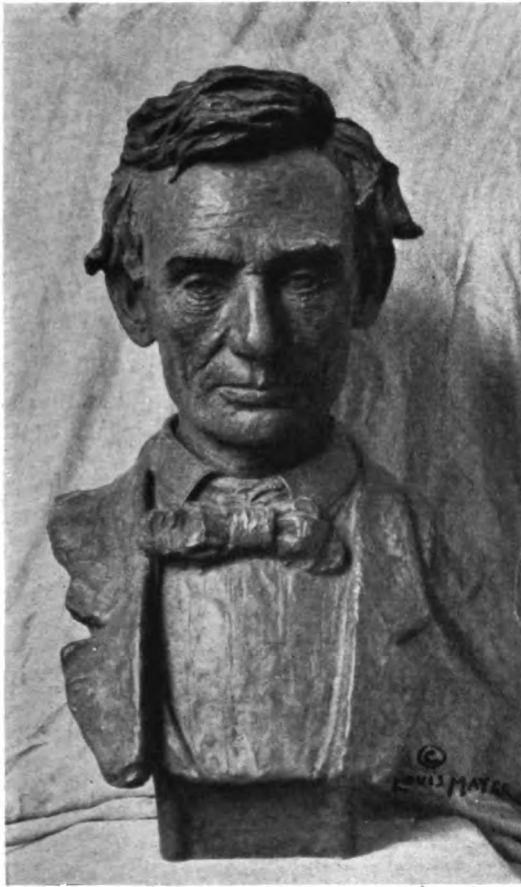
Monuments to Lincoln outnumber those of any other of our national heroes. Even the father of his country can not approach Lincoln in the number of his sculptural representations. In February, 1909, *Monumental News* published what was supposed to be a complete list of Lincoln monuments, the number being only *nine*. We have been able to list more than *one hundred* statues and were the medals, medallions, plaques, coins, etc., added, the list

<sup>1</sup> Died Feb. 6, 1922. Mr. Payne has frequently contributed to ART AND ARCHAEOLOGY.



**ABRAHAM LINCOLN, by Augustus Saint-Gaudens, in Lincoln Park, Chicago.**

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Louis Mayer's convincing portrait bust; one of the most realistic sculptured Lincolns hitherto achieved.

would approximate *one thousand* different works.

Unlike most other subjects of sculpture, Lincoln offers a unique problem to the worker in plastic art. The sculptor has been confronted with a most difficult problem in representing Lincoln's lank awkward figure in such a way as to give to it the dignity and beauty demanded of a monumental work of art. A study of the numerous statues of Lincoln will reveal the fact that the artist has not always been entirely successful in the achievement of this result.

There are sculptors of the very highest rank who have declared it to be their opinion that in spite of the greatness of

the subject, in spite of the nobility of his achievements, in spite of the inspiration to be awakened by the contemplation of his extraordinary life, Abraham Lincoln is not a proper theme for sculptural treatment. It is said that J. Q. A. Ward was several times approached with offers of valuable commissions for a statue of Lincoln, but he is said to have invariably declined on the ground that he did not regard the subject as one belonging within the realm of sculptural art. There are several others among living sculptors who have concurred in Ward's judgment. The writer has made investigation among the most noted living sculptors who have not as yet created a statue of Lincoln, with a view to determine why they have never done so. It is a surprising fact that they have one and all declared that it is not due to any inherent difficulty nor is it because of any lack of fitness as a sculptural theme. The reason seems to lie in the fact that these artists have never as yet been asked to execute such a work.

We fancy that it is the ambition of practically every sculptor some day to produce a statue of Lincoln. This is the case with several among the younger artists with whom we have conversed upon the subject. One of the most successful sculptors has assured me that he has long cherished in his heart a conception of Lincoln which he hopes to execute when he has attained to the very highest point of his artistic career. Great as he now is, he regards his conception as far too high for his present rank in the artistic world. It must take a very brave sculptor indeed to attempt the portraiture of Lincoln in these days when there has been so much criticism,—destructive, abusive, vituperative, sometimes,—that it will require no small degree of fortitude to





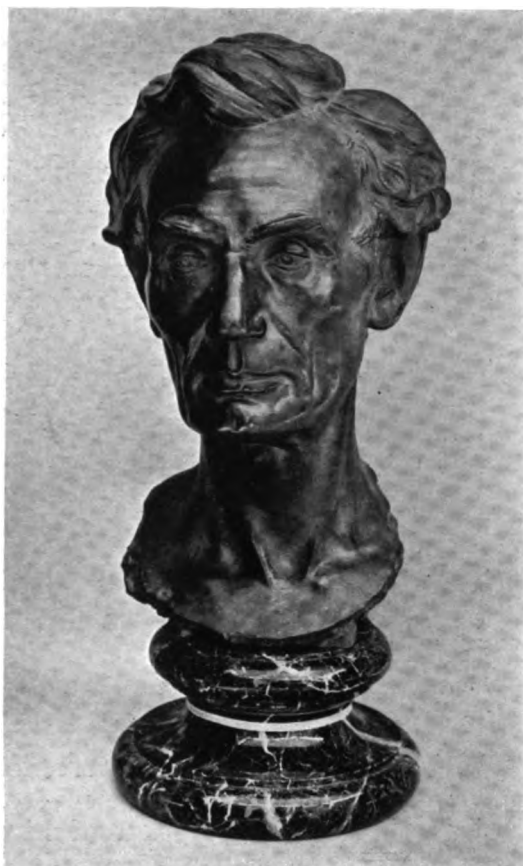
Weinman's seated statue, which is in the memorial at Hodgenville, Ky., the birthplace of Lincoln. This is greatly admired by Robert T. Lincoln and his family.

## ART AND ARCHAEOLOGY

venture upon the portrayal of Abraham Lincoln. Yet it is the ambition of practically every sculptor to be able some day to land a commission for a statue of this the most popular character that has appeared in American history. And this is in spite of criticism. Such is the temerity, not to say audacity, with which the artist must approach the subject, especially when he turns it over to the mercies of the unfeeling world for judgment.

Whether Lincoln is or is not a fit subject for sculptural art is beyond the comprehension of the writer. Discussions of this sort must inevitably be relegated to the limbo of ultra-artistic criticism. It is a significant fact that nearly a score of our best known sculptors, many of them artists of note, discriminating taste, and masterly craftsmanship, have rivalled one another in their efforts at delineating the great Emancipator.

The most distinguished among our artists, men like Saint Gaudens, Niehaus, Weinman, Borglum, and French, to mention only a few, have found in the Martyr President a perennial inspiration for artistic creations of the highest order. The powers of the imagination have been well nigh exhausted in the attempt to represent him in unique and characteristic attitudes. He has been depicted in almost every possible and we regret to say impossible pose. He has been portrayed standing, seated, enthroned, equestrian, dying, dead! He has been represented thinking, speaking, praying, judging, pleading at the bar, wielding the axe, and caught in the very act of emancipating the slave. He has been given to us alone, and accompanied with his associates. His gaunt figure and sober countenance have been portrayed in every suitable and unsuitable medium,—in clay, in



Original portrait bust by Douglas Volk after the life-mask made by the same sculptor in Chicago. The most authentic of all Lincoln portraits.

plaster, in concrete, in wax, in wood, in bronze, in marble. Could plastic art go farther?

It is not the awkward boy stretched out upon the rude cabin floor with shingle and charcoal, industriously striving to master the intricacies of the "rule of three," that we think of when the name of Abraham Lincoln is spoken. It is not the rail-splitter, not the flatboat man, nor the country store-keeper, nor the itinerant attorney following the peregrinations of the circuit court, that thrills, enthuses, and entralls us. It is Lincoln the statesman, the president, the liberator of the slave, the preserver of the Union, that we

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The Great Medal by Frank Magniadas, struck in Switzerland and presented to Mrs. Lincoln after the death of her husband. The Emperor Napoleon III refused to let this medal be cast in France, where the money had been raised by popular subscription. This photograph was given to the writer by Robert T. Lincoln, who regards it as one of the best likenesses of his father.

would see portrayed in enduring bronze. That is the Lincoln whom we revere. That is the only conception of him which is worthy the homage of mankind. That is his greatest title to human recognition and lasting regard. It is that phase of Abraham Lincoln that shall ever make him the idol of his countrymen. Statues and monuments must inevitably be erected in his honor to the end of historic time.

It may not be out of place in this connection to refer to the fact that he has been depicted both with and without a bearded face. Now at the time of his election to the presidency, Lincoln wore no beard at all, and all the earlier pictures of him represent him with a beardless face. It is a well known fact, however, that shortly after his entrance upon the arduous duties of his great office, he let his beard grow, and all later portraits show him with a beard. The familiar story of how he

came to grow a beard at the suggestion of a little girl, is too well known for repetition here. Apropos of this fact, it seems to the writer that for historical accuracy at least, all statues of him should be modeled so as to portray him with bearded face. It was thus that Lincoln looked when he delivered his Second Inaugural Address. It was thus that he appeared when he delivered his memorable Gettysburg Address. It was the bearded Lincoln, moreover, who issued the Emancipation Proclamation. It was thus that he looked on that eventful night when the bullet of the mad assassin struck him down. For these reasons it seems to us that only those statues which represent Lincoln with a bearded face, are to be regarded as the most realistic and convincing examples of portraiture.

Some of the artists have given us Lincoln in both aspects. Examples of this are the works of Borglum, Niehaus, and others. But the bearded representations by these artists as well as the well-known statues by Weinman, Saint Gaudens, and French are far superior to any others with the possible exception of Volk's portrait, which was modeled after the life-mask taken in 1861.

In defense of the several representations of Lincoln with the shaven face, it may be said that they attempt to portray him at the time when he was laying the foundations of his unique life and character. They are representative of his early life when he was just as great in reality as he was when he made the whole world ring with his epoch-making deeds as Chief Magistrate of the Union. There is also a sort of glamour about the early life of the great. It is doubtless that quality which lends the chief charm to such artistic creations as Hoffman's Boy

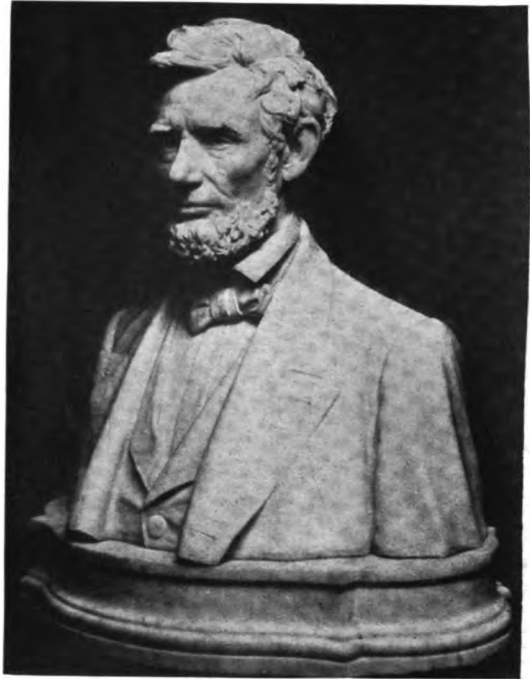
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Christ in the Temple. But in the greater part of representations of the kind, there is likely to be an attempt to go too far and to depict a great character in a way quite remote from historic reality.

The poet may say what he pleases about a bird, or a tree, or a flower in general, but when he refers to a lark or a thrush, to a pine or a palm, to a lily or a violet,—he ought to keep quite within the bounds of adherence to scientific fact. The same is equally true in every other realm of art. The painter or the sculptor is at liberty to represent a rail-splitter, a flatboat man, a *hobo*, or a *country gawk* if he choose, but such works ought never to be classed as portraiture and be called *Lincoln*! This sort of crime has already been perpetrated more than once, and one example stands out conspicuously among the colossal artistic blunders of American sculpture.

The life mask (there is no death mask), and above all else the numerous photographs are the data on which all reliable sculptural portraiture of the dead must be founded. All other works give the lie to what must ever be regarded as the most authentic data for convincing statues of Abraham Lincoln. Few people of his day were ever more photographed than he was. It is fortunate that there are so many excellent photographs of Lincoln in existence.

In these days of the "Kodak," when snap-shots are common, there are innumerable pictures of everybody. But in the days between 1861 and 1865, wet photography and time exposures were necessary and the cost of a picture was greatly in excess of the present day cost. It is quite remarkable that so many pictures of any one of that day have come down to us. Judged from these



Bust of Lincoln in Crestelle marble by Charles H. Niehaus. This is the third portrait of Lincoln by Niehaus.

varied representations of him, Lincoln was not the "ugly" individual he has been represented to have been. It is from these innumerable photographs, and above all else it is from studies of the life mask made by Leonard Volk in 1861, that the artist is enabled to know exactly how he appeared to his contemporaries. As a result it becomes a less difficult task when it comes to the conception of Abraham Lincoln in sculptural art.

Regarding the personal appearance of Lincoln, we are permitted to quote from an admirable essay which appeared in McClure's Magazine from the pen of Truman H. Bartlett, whose work on the Portraits of Lincoln is well known. The article alluded to is entitled "The Physiognomy of Lincoln." Of the personal appearance of Lincoln, Mr. Bartlett says: "It is the popular belief, the world over, that Abraham

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Lincoln was in face and figure, in action and repose, an excessively ugly man. It is doubtful if any human being known to history has been the subject of such complete and reiterated description, by high and low, friend and enemy. The vocabulary employed to describe him includes about every word in common use in the English language, the meaning of which is opposed to anything admirable, elegant, beautiful, or refined. The words used to set forth the physical appearance of this personage, now rated by imposing fame as one of the Great of the Earth, when assembled, have a new and affecting interest."

"From the time that Abraham Lincoln was fourteen years of age, then more than six feet tall and weighing about one hundred sixty pounds, until he was nominated for the presidency, he was locally known by the following pleasing characterizations:—'angular,' 'ungainly,' 'clumsy,' 'awkward,' 'thin,' 'leggy,' and 'gawky.' His clothes and his unconventional movements and manners have received a similar unflattering description."

Opposed to this description stand the personal recollections of such intimate associates as his secretaries, John Hay and John G. Nicolay, as well as many others who have positively declared Lincoln to have been a man of commanding presence. There are also many references to the attractiveness of Lincoln's countenance, to the beauty

and expressiveness of his eyes, to the elastic manner of his walk and to his easy, even graceful posture when sitting. All such testimony goes far to prove that he was in no sense the uncouth personage he has so often been said to be. In spite of the vast and growing number of Lincoln statues, so many of which are commonplace when not positively bad, there has been a sufficiently large number of really good works to justify the very highest effort of any artist.

The erection of the noble monument in the city of Washington, where it ranks with the Capitol and the Washington Monument in the excellence of its architecture, is an attempt to honor Lincoln as he deserves to be honored. The best that architecture, sculpture, and landscape gardening can do has been done as a testimonial to the esteem in which a grateful nation regards him. It is the latest but not the last tribute of art to Lincoln's greatness. It will not be the last, for Abraham Lincoln furnishes a perennial theme for the artist as well as for the historian and man of letters. The triumph of democratic principles in the late war will enhance the glory of the great Emancipator wherever in future ages true Democracy shall triumph. For Lincoln was indeed the first ambassador whom the great hitherto unrepresented common people sent as plenipotentiary to the court of world affairs.



# THE SULLY EXHIBITION

## AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

By HARVEY M. WATTS

IT IS natural that Philadelphia should take great pride in the Exhibition of 235 works by Thomas Sully, 1783-1872, which occupied eight galleries in the historic Pennsylvania Academy of the Fine Arts from April 9th to May 10th, since while other centres and museums such as Washington, Baltimore, the Metropolitan Museum, New York, the Museum of Fine Arts, Boston, and the Cleveland Museum, Cleveland, Ohio, and above all the Military Academy at West Point, were generous in sending the Philadelphia Academy some of their choicest works by the great portraitist, inevitably the larger number of works came from Philadelphia, representing the very cream of public and private portraiture that derived from the Sully atelier.

Indeed Philadelphia is so rich in the Sully portraits, where he lived for nearly forty-four years continuously and where he, in every sense of the word, was the "court painter" to the City and society, not forgetting his wider range among the men of the army and navy and those in the government of the United States, that Sully enthusiasts point out that the Academy could easily repeat the Sully Exhibition several times over and not keep any of the canvases from the present loan exhibition on the walls. But while the delightfully varied portraits of men and women which rank Sully with the best English portrait painters of the 18th and early 19th century did tell of Philadelphia during one of the most mellow periods of the famous story of Philadelphia and Philadelphians, the exhibition was far from

local, being national in scope and almost international, to use a much abused word, in the universal appeal of those presentments of human character that radiated charm from every canvas and aroused interest that was quite intrinsic and not the purely extrinsic appeal because the subject was known or was an ancestor to those who had loaned it, or to their friends and relatives who came to see the famous belongings in a public exhibition.

Philadelphia, moreover, could well take a local pride in this exhibition, which was unquestionably the most brilliant demonstration of American art of the past made anywhere in the country at any time, since such is the continuity of life in Philadelphia, as was made very clear in the *Life of Thomas Sully* recently published, the joint work of Edward Biddle and Mantle Fielding, that those who today made the exhibition successful were the descendants of the very men who recognized Sully by sending him abroad with a purse in his pocket in 1838 to paint Queen Victoria, or who were associated with him on the Board of Directors of the Pennsylvania Academy of the Fine Arts, or who as gentlemen and ladies or directors and presidents of numerous institutions, were the patrons of the man who lived so comfortably for so many years in a house owned by Stephen Girard within a biscuit throw of Independence Hall and the early memories. This made the Exhibition this year take on a glamour of human interest unusual in retrospective exhibitions of the work of men of other



**Famous Portrait of Queen Victoria by Thomas Sully. Painted for the St. George Society of Philadelphia, and still owned by them.**

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days and in a way this glamour was peculiarly and delightfully Philadelphian. And yet above all this was the brilliant fact that for Sully, the son of an English actor whose father betook himself to Charleston, S. C., in the late 1700's but who himself became in every way a real American, the United States made possible a career that has not been recognized as it should be partly by reason of the greater concentration upon Gilbert Stuart, and, so far as American collectors go, the wonderful outpouring of 18th century portraiture in Great Britain with such names as Reynolds, Romney, Raeburn, Lawrence, Gainsboro, Hoppner and Harlow to conjure with.

The fact is, however, as most of those on the inside know, there is now a veritable craze for Americana. Stuart long ago came into his own and Sully is not far behind him, while the best works of their contemporaries are being eagerly bought up everywhere by discriminating collectors or far-sighted art dealers. If there was any doubt about the position of Sully, the Pennsylvania Academy exhibition dispelled it at once since there is not a gallery in the exhibition that did not, even though what might be called the minor canvases, reach the Stuart level. For instance, take Sully's Andrew Bayard and Charles Chauncey, both amazing canvases with all that is mellow and perfected in the Stuart recipe reaching its culmination in the Bayard, just as it did also in the Jared Mansfield, LL.D., loaned by West Point, which for sheer presentation of character, delightful contrasts in the color of a white-haired, red-faced old pedagogue, professor of Natural Philosophy from 1812-1828 at West Point, might easily be labeled a Raeburn and represent him at his best. Then if one, recalling the social aspect of this great Sully col-

lection, wanted indubitably "the portrait of a gentleman," he turned to that splendid painting of Hartman Kuhn, the name still standing for everything of urbanity and social prestige that a city may give rise to.

Or if the "portrait of a lady" were wanted there were any number to fill the bill, not forgetting Mrs. Nicholas Biddle, or, for the more youthful example, Elizabeth Ashhurst, though the artists have agreed among themselves that the surpassing thing in portraiture was not the astonishing picture of Miss Rebecca Gratz, of whom tradition says that she was the prototype of Rebecca the Jewess, the heroine, at the instance of Washington Irving, of Sir Walter Scott's "Ivanhoe," nor even the poetic and sylphlike picture of Fanny Kemble as "Beatrice," but the study of Mrs. John Crathorne Montgomery, with long golden curls, a white smock and a gorgeous vermilion cloak on her arm, all painted against a typical Gainsboro landscape. But these are only some of the smaller accessories for, of course, the gallery of honor, Gallery "F" at the Academy, housed not only the full length of Queen Victoria but a full length of James Monroe, fifth president of the United States, and of Commodore Charles Stewart, the Commander of "Old Iron Sides" and the grandfather by the way of Charles Stewart Parnell.

Some idea of the splendid range of the Exhibition is shown in that the full lengths exhibited in the other galleries, including Thomas Jefferson, lent by West Point, General Lafayette, lent by the City of Philadelphia, Dr. Benjamin Rush and George Frederick Cooke as "Richard III," all remarkable examples of Sully's art, though one feels that even Victoria, painted ascending the throne as will be remembered and not sitting on it, since the artist told her she was too dumpy a figure to be so



Rebecca Gratz, famous beauty of Philadelphia, believed to have been the prototype of "Rebecca" in Scott's novel of "Ivanhoe." By Thomas Sully.



**Mrs. Nicholas Biddle, celebrated Philadelphia beauty, whose house was a resort of fashion. By Thomas Sully.**





Fannie Kemble as "Beatrice," famous portrait of the celebrated English actress, who married Pierce Butler of Philadelphia.



Mrs. John Crathorne Montgomery, a famous Philadelphia beauty. This portrait is celebrated as one of Sully's most brilliant canvasses.



Thomas Jefferson. Sketch from life made by Sully at Monticello in 1821.



General Lafayette. Sketch from life by Sully, from which was painted the official full length owned by the city of Philadelphia.

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depicted—he put it a little more politely but not less decidedly as his “Life” shows—is not as fine a thing as the splendid full length portraits of his American sitters. Indeed portraiture of this class reaches its very apogee in his study of Samuel Coates, a Philadelphia Quaker merchant, painted as President of the Board of Managers of the Pennsylvania Hospital, an Institution founded by and built under the direction of Benjamin Franklin.

But all through the galleries there were splendid surprises and a sumptuous pictorial summing up of the life of his own time. If one wanted to know for instance what the distinction that went with the bar of Philadelphia meant all he had to do to realize it was to gaze on the portraits of Horace Binney and John Sergeant, while if youthful good looks count, either the portrait of George Williams Chapman the Ensign, or that of his brother, John Biddle Chapman, represented that kind of thing that is hard to surpass, while if superb human attributes, conveying a sense of tragedy along with a handsome exterior, affect you, the famous painting of Major Thomas Biddle, who died fighting a duel with overlapping pistols with a man he had horsewhipped in a dispute growing out of a political argument, was a case in point. Then, too, as is well known, Sully varied his portraiture, especially in later years by painting, fanciful

pictures of children and in these the exhibition was very rich. “Too Much Wind,” a delightful study of a child trying to hold on to its hat, lent by Lucien Philips, was a specially fine example, though this *genre* come to its climax in the famous painting owned by the Boston Museum, reproduced in all our art stores, called “The Torn Hat,” which is a study of the little son of the painter, Thomas Wilcocks Sully, as an open-shirted red-faced lad; a later portrait of the same son, who also became a painter of considerable note, being one of the features of the exhibition, though the later years added nothing to the good looks of the little boy, who as a fanciful child study compares favorably with Romney’s “Bo-Peep” and Reynolds’ “Master Bunthorne,” or the “Age of Innocence.” When it is recalled there were four studies of Fanny Kemble in the exhibition and that the full length of Lafayette was complemented by the bust-size study from real life, painted in 1821, it must be clear that the display was indeed a revelation and went far to answer the question as to whether there is any background to American art before that fatal period, the mid-victorian Seventies, Philadelphia’s B. C. (Before the Centennial) and America’s B. C. too.

*Philadelphia, Pa.*

# NOTES FROM THE GALLERIES

By HELEN COMSTOCK

## *The Dreicer Collection at the Metropolitan Museum*

It is said of Michael Dreicer, at whose death last July so many objects of Mediaeval and Renaissance art passed to the Metropolitan Museum, that he took an unusual interest in the collection which he formed. Because his own taste and choice were the determining factors in its making, there is a fine feeling of unity in the group as a whole. Now that the collection is finally open to the public, it is plain to be seen that it was not gathered together indiscriminately, but with evident consideration for the harmony of each piece in relation to the rest.

The paintings in the collection are twenty-four in number and are all of the XV and XVI centuries. Among the portraits, that by Mabuse of Eleanor of Austria, Queen Francis I, is one of the most striking. It was painted by the order of her brother, Charles V, and may have been the very one included in the group for which the Emperor is recorded by Fierens-Gevaert to have paid forty pounds to the painter in the year 1516—"au vif de nostre très chière et amée seur dame Lyénore d'Austrie." The portrait of Francis I, of the Clouet school, is a companion to it and is a brilliant piece of work with its clear, pale flesh tones set off by the clear, bright red of his costume.

The most important picture in the collection is the "Christ Appearing to His Mother" by Roger van der Weyden. This was once the right-hand panel of a triptych, of which the other two are now in the Cathedral of Granada. It was painted sometime during the period between 1425 and 1431, before the painter had finished his apprenticeship in Robert Campin's studio. Also by the same painter is a portrait of an elderly Benedictine monk, whose sensitive and scholarly face seems strangely modern. Roger's great pupil, Memling, is represented by "Portrait of a Man with an Arrow," one of those clear-cut likenesses whose directness of approach and regard for detail stamp it as typical of the best in XV century portraiture.

Among the Italian paintings, the finest is the beautiful profile of St. John the Baptist by Piero di Cosimo. Of the German school there are two particularly interesting examples. The "Three Saints" by Martin Schongauer, portraying Catherine, Dorothea and Anne, is a picture of quaint and naïve charm. Then there is a fine portrait of a young woman, "aged twenty-six," painted by Cranach in 1548. Of the Spanish masters, El Greco is represented by a "Holy Family" and there is also a sumptuously decorative "Madonna and Child with Angels" of Catalonian workmanship.

One piece of tapestry is included, and this is unusually fine. It was made about 1500, probably in Brussels, and depicts four scenes from the Passion of Christ. It was formerly in the Hainauer Collection and is a notable example of the transition period from Gothic to Renaissance.

Among the sculptures, the figure of prime importance is a stone statue of a Prophet, of French workmanship of the second half of the XII century, which probably once held a place over some church portal. In fact, this piece is said to have come from the Cathedral at Chartres, but the many alterations which that structure has undergone make it impossible to determine the point definitely. Of the same period is the carving in wood of the Virgin, a figure whose stately dignity is reminiscent in spirit of Byzantine art. As Gothic art developed the artists began to emphasize the gracious and maternal aspect of Our Lady, evident in the delightful XIVth century statue in painted stone of the Virgin holding the Christ Child on her arm. From the following century, the XVth, is the group in stone of Rhenish workmanship representing the Virgin and the Angel of the Annunciation. There is a certain mannered stiffness in the rendering of the drapery that is in harmony with the tradition of the preceding century. Quite different in execution is the splendidly realistic "Warrior Saint," a French work of about 1470, which has all the characteristic naturalism of the Burgundian school.

## *The Ainslie Galleries in their New Home*

The new home of the Ainslie Galleries at 667 Fifth Avenue is one of unusual beauty and appropriateness. It has the advantage of being especially designed for them, and the lighting, which represents the final word in electrical perfection, offers a combination of effects, so that pictures



*Courtesy of Metropolitan Museum of Art.*

**Eleanor of Austria, by Jan Gossaert van Mabuse, 1470-1541.**



## ART AND ARCHAEOLOGY

can be shown in "daylight," in a warm yellow glow, or in certain other lights according to their various needs. Two galleries, hung in dark brown, are for exhibition purposes, while the "Gray Room" offers facilities for showing the many fine examples of American masters to whom this gallery has been especially devoted since its founding in 1885. Pictures by Wyant, Martin, Homer, Fuller, Blakelock, Murphy, Twachtman and many others have been found here in great number, but the one painter in whom they have been particularly interested is Inness.

Among the many paintings by Inness which are now to be seen at the Ainslie Galleries, there are to be found examples that are strikingly typical of his various periods. Some of his earlier paintings of Italy show a distinctly European influence in their firmness, clarity of line, and regard for fine detail, which are entirely foreign to his later pictures. One of the best of these earlier landscapes is "Genzano, Italy," painted in 1847, when the artist was only twenty-two years old. Its subject is a towering hill whose shores are lined with luxuriant foliage, and whose summit is crowned with a group of ruins so beautifully rendered as to be the chief charm of the picture.

In comparison with this early work, one of his landscapes, "That Old Farm," painted in 1893, the year before his death, seems to be that of another artist. It is evident that with time his art became simpler, more mellow, and more spiritual. The quiet yet radiant grays of this lovely landscape, the pale gleam of the moon, the huddled gray forms of the sheep, and the solitary figure under the trees, all have the fine poetic quality which makes his paintings so profoundly moving.

Inness painted only a few marines, so that "Off the Coast of Cornwall" is doubly interesting. In contrast with his idyllic landscapes, the dramatic vigor of his portrayal of this stormy coast shows us an entirely different side of his nature. He has never given us finer movement or a greater feeling of power than here. The picture was painted in 1887 during a second visit to England. He made only a few pictures of that country, which gives to this particular painting still greater rarity.

"Springtime, Montclair" is a "typical" Inness. In subject and treatment it is the kind of picture that comes before our mental vision with the mention of his name. The greens are wonderfully rich and soft, and have the penetrating quality which makes them seem singularly living. The way in which Inness drew a tree, so that it seemed fairly to dissolve into the background and still retain so fine a sense of form, is well exemplified here, and the whole picture has the quiet beauty and poetic charm which are particularly his.

### *Summer Exhibitions*

Although many of the New York Galleries are closed during the summer, there is an opportunity in the vacation season to see a great number of exhibitions all through the east. There are any number of artists' "colonies" through the east, and wherever artists gather together an exhibition is the logical outcome. In Lyme, for instance, annual exhibitions have been held for the last twenty years, and last year a splendid new gallery was opened, designed by Charles A. Platt, and containing a permanent collection of art as well as space for the yearly exhibitions. In Provincetown a new museum was opened last summer, though the exhibition held there was the seventh annual show of the local Art Association. In Newport a new gallery had its "house warming" with the last annual summer show.

East Gloucester has its "Gallery on the Moors" where a number of well known artists exhibit, and the Duxbury Art Association held its fourth annual show last August in the Partridge Academy. The "Nanuet Painters," who work in the beautiful country adjacent to the Tappan Zee, had a traveling exhibition which went from Nanuet to Nyack and Hackensack. Altogether there are plenty of exhibitions to be reported, even when the New York galleries are closed, and in the next two numbers of ART AND ARCHAEOLOGY this department will follow the artists in their exodus from town and give some account of their activities and exhibitions.





Off the Coast of Cornwall, by George Inness.

Courtesy of Ainslie Galleries.

# CURRENT NOTES AND COMMENTS

## *American School at Athens Notes*

In the May number of *ART AND ARCHAEOLOGY* announcement was made of the offer of his magnificent Library to the American School of Classical Studies at Athens by His Excellency Dr. Joannes Gennadius. An essential condition of the gift was that a suitable building should be erected at Athens for the housing of the Library. In his letter of acceptance, Mr. Justice William Caleb Loring, President of the School's Trustees, added the then necessary proviso that before taking title the Management of the School must have time to ascertain whether the money could be found to enable the School to meet this condition; and Professor Capps, speaking for the School's Managing Committee, expressed the confident belief "that American philanthropy will promptly respond, in generous rivalry, to the challenge of Dr. Gennadius' benefaction."

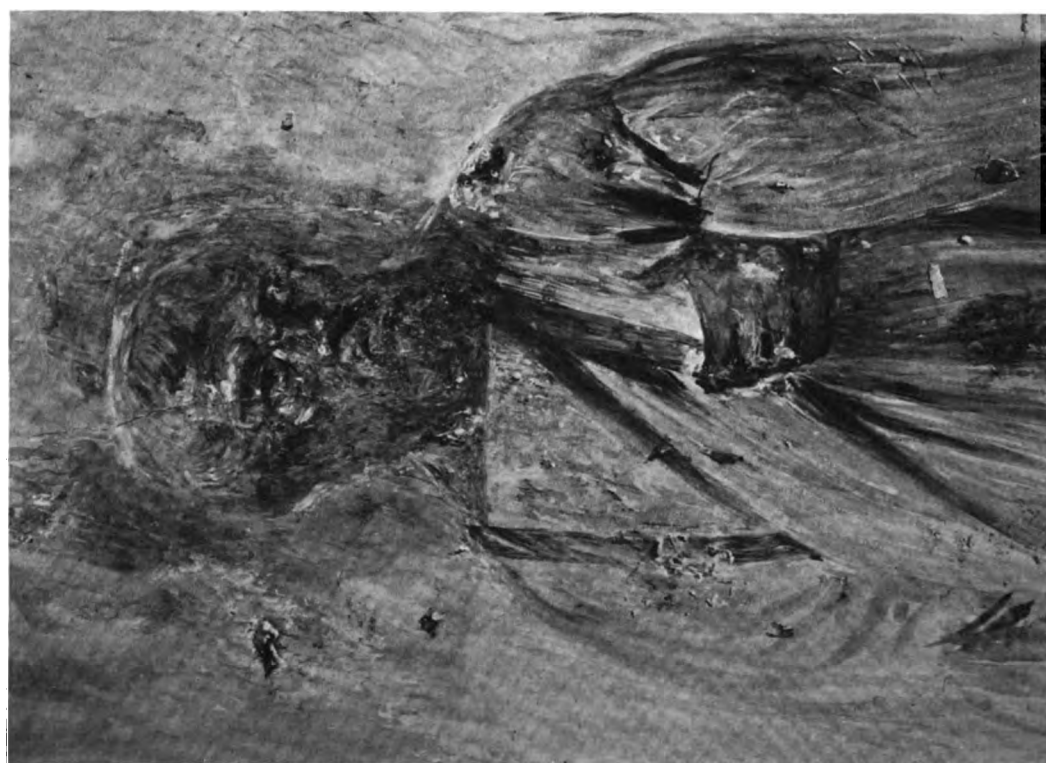
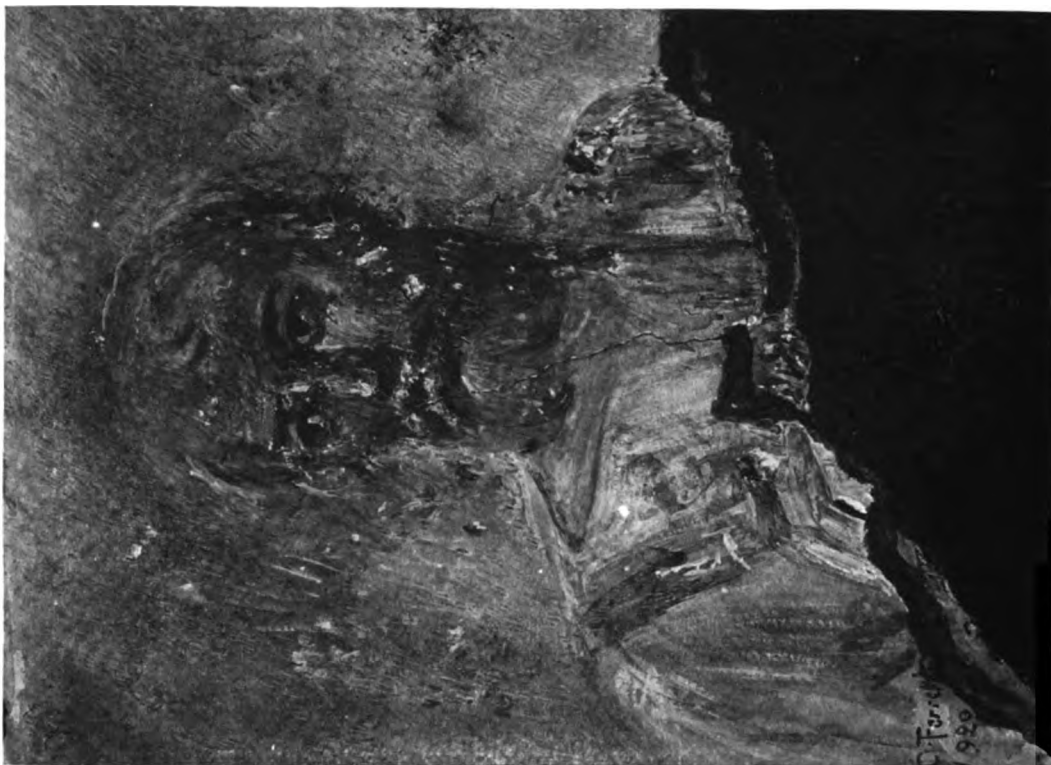
The fulfilment of this hope has come with amazing and gratifying celerity. We are able to announce that funds have been provided for the erection of a noble structure in Athens to house the priceless Gennadius collection, whose acquisition is thus assured to the American School. The Carnegie Corporation, of whose Trustees Mr. Elihu Root is Chairman and whose President is Dr. Henry S. Pritchett, has voted a generous appropriation to cover the cost of the building and the installation of the Library. This is a splendid demonstration, not only of the effectiveness of the parent foundation of the many which Mr. Carnegie established, considered as an instrument of the public welfare in the highest sense, but also of the enlightened manner in which the trust is being administered.

We can announce, further, on the strength of recent advices from Athens, that the Greek Government, not to be outdone by the Carnegie Corporation or by Dr. Gennadius in either generosity or celerity, is using its good offices to provide a site worthy of the Gennadeion. Even amid the distractions of the Turkish War, which Greece is now waging single-handed—as truly on behalf of the Allies as when she fought side by side with them on the Salonica front—the Government of Greece has time to take thought for the things of the spirit. It was during the Peloponnesian War, we cannot help recalling, that the Erechtheum was built. The Greece of today emulates the Greece of the Periclean age.

At the annual meeting of the Managing Committee of the Athenian School, held May 13, Chairman Capps announced that nearly one-half of the \$150,000 which is being raised for the endowment of the School, in order to secure an additional \$100,000 voted a year ago by the Carnegie Corporation, has been subscribed. The campaign was launched in November last, and every effort will be made to complete the new fund during the coming year. For an institution which has so splendid a record of achievement since it was founded forty-one years ago, and which has recently received such signal endorsement and recognition, the task should not be difficult. No better investment could be found in the field of scholarship and discovery.

The first week of April the American excavations at Colophon were actively begun. The concession was granted by the Greek Government in October last—the first archaeological concession to be made in the Smyrna district since the Greek occupation. The excavation, which is on a large scale, is being conducted jointly by the Fogg Museum of Art of Harvard University and the American School. The former is represented in the field by Miss Hetty Goldman and the latter by Dr. Carl W. Blegen; and a large staff assists them, including Dr. L. B. Holland of Philadelphia as architect, Miss Eldridge of the Fogg Museum, and Messrs. B. D. Meritt, F. C. Fry, and F. P. Johnson, students at the School. The site of Colophon, which lies about half way between Smyrna and Ephesus in Asia Minor, has been identified by Schuchhardt and Ramsay, and is regarded as exceptionally promising. Since the town was destroyed in 301 B. C., the civilization which the excavators will uncover will be pure Hellenic.

The American School at Athens will undertake two minor excavations during the summer. The first will be a supplementary dig at Zygouries (see the May *ART AND ARCHAEOLOGY*), where a search will be made for the cemetery of the Early Helladic period, whose discovery would be of capital importance. The other site is near the summit of Mt. Hymettus, where some sherds of geometric pottery were observed last year by an American student. There may have been a shrine at this high point of Hymettus, and if so it must go back to a very early origin.



Portraits of St. Peter and St. Paul discovered in Rome.

## ART AND ARCHAEOLOGY

### *The Portraits of Saint Peter and Saint Paul*

ART AND ARCHAEOLOGY has already published a notice in April, 1921, and shown some photographs of an interesting underground tomb with important fresco-decorations, discovered in Rome on the Viale Manzoni. Since then, further researches and excavations have given new information on the subject, which I am anxious to make known to the readers of this magazine.

There seems to be no further doubt that the tomb belonged to a Christian community. The subjects of the pictures decorating the sepulchral chamber are, in fact, Christian. The figure of the Good Shepherd with the lamb on his shoulder is repeated four times; and the peacock with spread tail, the same number of times. The bearded man, seated on a rock and holding up an open book, with a flock of sheep gamboling at his feet, is certainly a symbolical, and not a realistic figure: it is the Christ, represented according to the fundamental idea of Christianity, set forth in the "Sermon on the Mount."

Moreover, twelve large figures of bearded men wearing the *pallium* and white tunics with the red *clavus*, which decorate the walls of the sepulchral chamber remind us of the Twelve Apostles. The two shown in these photographs have aroused a great clamor in the world; and even the newspapers have spoken of these severe portraits to which have been attributed the names of Saint Peter and Saint Paul. One has, of course, to be very cautious in giving two such solemn names to figures painted on the walls of the humble tomb of a certain Liberto Aurelio. However, since they form part of a group of twelve—very likely the Twelve Apostles—and, moreover, since they are the two among the twelve most closely resembling the traditional types represented in many Christian and Roman Monuments as the Apostles Peter and Paul, one may assume, without being very far from the truth, that the humble pictures of this tomb were intended as characteristic of the two Saints. The general diffusion of the art of portraiture and the remarkable height of perfection attained in that form of art during the Roman period easily explains how even a very modest artist might have painted good portraits of people who had lived long before. The types of Saint Peter and Saint Paul must have been taken, in their general lines, from original documents, perhaps even from documents of their own time, for we know that the two Apostles were in direct contact with the Roman people and with the classical world. And these two types having been already accepted in art, many copies were made from them; and the portraits in question may be two of these copies, made at least two hundred years after Saint Peter and Saint Paul had lived. So that one cannot say that these portraits of the Apostles were made "from life," but that they are reproductions of the traditional types accepted in art at that time.

Though the question is in this way reduced to its proper limits, the value of the discovery is not in the least diminished, as this tomb shows us a very beautiful example of the illustration of the Christian doctrines and Christian ideas accepted in the III century, that is to say: at a time when the Triumph of Christianity had not yet taken place.

This monument, besides being of great importance for the history of Christianity, is also of great interest for the student of Roman and Christian art, as pictures, displaying such depth of thought, such skilful execution, and such antiquity, are certainly rare and of high value.

GUIDO CALZA.

### *Dr. K. N. Das Gupta and the Union of East and West in Washington*

A new organization recently formed in Washington has for its object the better mutual understanding between the Indian Orient and other countries of the world. The founder, Dr. Kedar Nath Das Gupta, is already very favorably known here through delightful Hindu plays which he has presented. He is an intimate friend of the great Hindu poet, Dr. Rabindra Nath Tagore.

"The Union of East and West," as Dr. Das Gupta's organization is named, was established in London in 1912 with a view to bringing the noblest and best of India before the West and vice versa. Under the guidance of Dr. Das Gupta over thirty Hindu plays, ancient and modern, were presented in England with excellent success.

Dr. Das Gupta was educated in England and acted as Honorary Secretary in several exhibitions in India from 1904 to 1907. He returned to London in 1908 to create a market for Indian hand-made objects.

### *Trajan Baths Now Fully Excavated*

The Turine Terme, or baths near Civita Vecchia, have just been fully excavated, and another fine monument of classic Roman architecture is added to Italy's archaeological riches. The



## ART AND ARCHAEOLOGY

original structure covered some 10,000 square yards of ground, and must have been magnificent in the extreme.

The baths were begun by the Emperor Trajan and completed by his successor, Hadrian, and served until the fall of the Roman Empire, or for four centuries. Interesting descriptions of Civita Vecchia are given by Pliny the Younger.

### *Summer Activities of School of American Research*

The School of American Research announces three field expeditions for the year 1922. The first, in collaboration with the Archaeological Society of Washington, will be under the personal direction of Edgar L. Hewett, Director of American Research for the Archaeological Institute of America. The purpose is to inaugurate an archaeological survey of the northern part of Chihuahua, from which region has already been obtained the priceless collection of Ancient American Pottery, shared by the Washington Society and now on exhibition in the National Museum, the Royal Ontario Museum of Archaeology, at Toronto, and the School of American Research at Santa Fe. An entire number of ART AND ARCHAEOLOGY will be devoted to the Archaeological work in Mexico in the early winter.

The second expedition of the School will be in the Jemez Valley, New Mexico, in charge of Mr. Lansing B. Bloom, assistant director of the school. The excavation and report of the ancient mission of San Diego de Jemez (1617) will be one of the objectives, together with the excavation on one or two prehistoric sites. Six university students will accompany this expedition in the field.

The third expedition will be that to the Chaco Canyon in the fall to continue the excavation of Chetro Ketl and the study of the entire Chaco group, under the direction of Mr. Wesley Bradfield of the Museum staff. An account of the excavations at the Chaco in 1921 will be found in the midsummer number of ART AND ARCHAEOLOGY.

### *Recent Gifts to the San Diego Museum*

The San Diego Museum has received for a period of from two to three years, the valuable art collection of Mrs. W. B. Thayer of Kansas City. The collection includes paintings by George Inness, Winslow Homer, Robert Henri, Jules Guerin, Joaquin Sorolla, J. Francis Murphy, Ernest Lawson, Emil Carlson, and others of equal note; a priceless collection of Oriental shawls, jades, ambers, ivories, lacquer and old silver.

The Museum has also received for a term of years the William Gates Oriental Library, rich in works of art, history, philosophy and religion from the entire Oriental field. Other noteworthy contributions have been an important collection of books of travel, science and history from one of its members, Mr. Frederick Webb; and the extensive collection of Indian basketry embracing many of the finest examples extant of the work of Indians of California, collected and contributed by Mrs. Edith Williams of San Diego.

A new museum of Fine Arts also is to be given to San Diego by Mr. and Mrs. A. S. Bridges, of that city. The new edifice is to replace the Sacramento Building on the north side of the Plaza de Panama, in Balboa Park. The Bridges will not only erect the building, but a relative of the family will contribute paintings and works of art which will serve as a nucleus for the extensive collection which is planned.

### *The XX International Congress of Americanists*

The XX International Congress of Americanists will be held at Rio de Janeiro, August 20-30, in connection with the Centennial Celebration of Brazil. Among the official delegates appointed by the State Department to represent the U. S. Government as well as various learned bodies are Ales Hrdlička and Walter Hough, Smithsonian Institution; Marshall H. Saville, American Museum of Natural History; William P. Wilson, Commercial Museum, Philadelphia; P. H. Goldsmith, Director of Inter-American Division, American Association for International Conciliation; and Mitchell Carroll, Archaeological Society of Washington and School of American Research. The XIX International Congress of Americanists was held in Washington, December, 1915. Members and others who can attend the meeting in Brazil are asked to communicate with Dr. Ales Hrdlička, Smithsonian Institution, who was General Secretary of the XIX Congress, and who is in charge of arrangements for the American Delegation.

### *Announcement*

At the May meeting of the Board of Directors of the Art and Archaeology Press, Edward Capps of Princeton, N. J., was elected a member of the Board, and Harvey M. Watts of Philadelphia was added to the editorial staff of ART AND ARCHAEOLOGY.

## BOOK CRITIQUES

*Korakou, a Prehistoric Settlement near Corinth.* By Carl W. Blegen. Boston and New York. Published by the American School of Classical Studies at Athens, 1921. Pp. xv+139. VII Plates.

This book refutes finally the theory advanced by Leaf in his *Homer and History* that no Mycenaean settlement would ever be found near Corinth and that the Homeric Ephyra was in Sicyonian territory. Dr. Blegen, with keen scent for prehistoric sites, has discovered a dozen or more that might claim the title, and even since the excavations at Korakou has discovered and excavated one about ten miles from Mycenae called Zygouries (see ART AND ARCHAEOLOGY, May, 1922, pp. 210f.). Korakou was excavated in 1915 and 1916; and the results published in this book,—the manuscript of which was presented for the degree of Ph. D. at Yale—are so important that we hope that some of the other Corinthian prehistoric sites may also be excavated. Korakou is about two miles west of Corinth, close to the sea, two thirds of a mile east of the harbor of Lechaëum, and certainly is not in the direction of Sicyon, as Leaf says. It is one mile more distant than ancient Corinth itself. On this low conspicuous mound successive prehistoric settlements have been found and a ceramic sequence has been established which is the basis for Blegen's new division of the prehistoric period of south-eastern Greece after the neolithic age, into Early, Middle and Late Helladic. The Early Helladic (2500-2000 B. C.) is distinguished for the "urfinis" wares, the Middle Helladic I (2000-1750 B. C.) and II (1750-1600 B. C.) for Minyan and Matt-painted vases. There is no Middle Helladic III to correspond to Evans' Middle Minoan III but Late Helladic I (1600-1500), II (1500-1400), III (1400-1100 B. C.) corresponds to Late Minoan or Mycenaean. Korakou shows that the Mycenaean ware of the mainland is a development of the Minyan under increasing Minoan influence. Supplying evidence which was lacking at Tiryns and Mycenae, Korakou now for the first time definitely establishes the relationship of the mainland fabrics, and has first distinguished a new kind of Mycenaean pottery which is christened "Ephyraean." Especially important is the fact that we have now at Korakou a clearer picture of a Mycenaean's private life than before. We can picture his worship about the baetylic pillar in the megaron type of house with a simple bed raised slightly above the earthen floor, with its storage jars, its querns, its hearth, and its vases. We can see the effects of the invasion from the north, perhaps from Phocis. We can trace the change

### AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

## KORAKOU

A Prehistoric Settlement near Corinth

BY

CARL W. BLEGEN, PH. D.

xv+139 pages and 8 plates, of which 5 are in color.

The excavations of which this book is the official report brought to light stratified remains of the bronze age and made possible a classification of pottery of the Greek mainland between 2500 and 1100 B. C. Besides the pottery, walls and floors of houses and various objects of minor art were discovered, by means of which the picture of the civilization that preceded the "Mycenaean" age and of that age itself is made clearer.

The price of the book is \$5.00, but to members of the Archaeological Institute a reduction of 25% is offered, making the price \$3.75.

The Publication Committee also offers two of the earlier publications of the School at greatly reduced prices, as follows:

Waldstein's Argive Heraeum (2 volumes, unbound) \$10.00.

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in the form of the house from the apse-end house to the square end.

After chapters on the tombs and miscellaneous finds and an excellent historical conclusion where it is said that Early Helladic civilization began in the south, in the Cyclades and spread inland and northward, Corinth being the centre, follows an original appendix in which a startling new hypothesis, somewhat unlikely, is put forward that the so-called temple of Hera at Tiryns is a late Mycenaean house and that the Doric capital found there has nothing to do with it.

The book is beautifully printed with 135 figures (only one or two indistinct), 7 colored plates and a plan of the entire site, a scholarly and ideal publication in every sense of the word, one of the most original works on the pre-history of Greece of recent years.

DAVID M. ROBINSON.

*The Johns Hopkins University.*

*The Outline of History, being a Plain History of Life and Mankind. By H. G. Wells. Third Edition, revised and rearranged by the author. New York: The Macmillan Company, 1921.*

*The Story of Mankind. By Hendrik van Loon. New York: Boni & Liveright, 1921.*

These two endeavors to tell the Story of Man throughout the Ages naturally invite comparison, and the tremendous popular success that has attended both these works shows how eager the reading public is for books that give the broad outlines of human progress in language that the man of the street can understand. It is natural that these incursions in the field of history should suggest the wisdom of a similar attempt in the realm of science, and Thompson's "Outline of Science" (Putnam's), the first volume of which has already received a warm welcome, will probably lead to the production of similar works in other fields.

Mr. Wells' "Outline of History" has recently called forth a broadside from one hundred college professors contained in the bulky pamphlet issued by the National Civic Federation. The words of commendation or half-praise probably more than offset the criticisms, though the latter are more numerous, because they show that while the technical historians will never admit him as a member of their craft, Wells has done more than any historian, living or dead, to spread the knowledge and appreciation of history among the masses. A man whose work sells by the hundred thousand need not be disturbed by the captious criticisms of the historian whose learned and laborious contributions to knowledge sell by the hundred, and he has the happy satisfaction of knowing

that though the professors may rage, the plain folks read him gladly.

ART AND ARCHAEOLOGY readers are chiefly interested in the first 250 pages of Wells' book, which tell the story of life and mankind from the Early Palaeozoic through the Bronze Age. This portion of the work has largely escaped criticism even from the specialist, and gives the best general account of the prehistoric ages that has yet appeared. In fact, when the reviewer suggested to Mr. Wells recently that he should publish these pages separately as an "Outline of Pre-history," the author told him that this portion was most in line with his university studies and most really his own; the rest of it, he added, he had got out of encyclopaedias. Its use this session in a class on "Prehistoric European Archaeology" as parallel reading to Osborne, Parkyn and Macalister has convinced the writer that this section as a text book would be of the utmost service in quickening the interest of students in the study of prehistoric man, and in giving them the broad outlines of anthropology and archaeology.

Hendrik van Loon tells "The Story of Mankind" in less than one-third the words used by Wells, and his purpose and plan are entirely different except in the main effort to interest as well as to instruct. Wells' book is primarily for grown-ups; van Loon's was composed for his own children, and through his effort to interest them he has become the clever story-teller for every boy and girl, for every man and woman, who wishes to traverse the Wonderland of human progress from the earliest times down to the present. His animated drawings and maps are as instructive and fascinating as the movies in impressing the lessons of history.

Heretofore we have had our history in separate compartments—Ancient, Mediaeval, Modern; or Greek, Roman, English, American. Now through these two works we become interested in man as man and in his struggles from barbarism through the Seven Ages of Civilization down to the living present. Hence let us give all praise to Wells and van Loon, notwithstanding their limitations, for having created a new intellectual interest in the story of human progress as revealed in the words and arts and deeds of mankind. M. C.

*The Home of the Indo-European, by Harold H. Bender. Princeton University Press, 1922.*

The question of the early home of the prehistoric Indo-Europeans is one that has acquired a timely human interest owing to the discussion of racial origins of European peoples


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since the World War. This little volume has therefore appeared most opportunely, and it presents in a masterly manner the results of modern scholarship bearing on this problem from the field of linguistics, with the aid of archaeology and physical anthropology. The author discusses briefly the various theories of the original home of the Indo-European family and by an independent investigation of the evidence, primarily from linguistic sources, he shows that the balance of probability irresistibly leads one to select the great plain of central and southeastern Europe, which embraces roughly the present Poland, Lithuania, Ukraine and Russia south and west of the Volga as the primitive home of the earliest Indo-Europeans, as late as 3,000 or 2,500 B. C. This region lies at the center of Indo-European territory; it is situated between the Aryan (Sanskrit, Persian) and strictly European (Greek, Roman, Celtic, etc.) groups of languages; it includes the most conservative of Indo-European peoples and the most archaic of their languages (Lithuanian); it offers abundant remains to prove that it was a center of Neolithic civilization; it nourishes every plant and animal that might be considered Indo-European; it contains great plains such as the Indo-Europeans required for cattle-grazing and fertile valleys essential for their agriculture, and the forests indicated by the names of certain Indo-European trees. No other region fits so perfectly into what scientific study has revealed to us of Indo-European prehistory. This is by far the best and most convincing treatment of the subject that has yet appeared in English, and we commend the book most heartily to everyone interested in the origins of Indo-European peoples.

M. C.

*The Bookplate Annual for 1922. Edited and published by Alfred Fowler, Kansas City. 1922. \$5.00.*

This attractive large quarto volume of 56 pages is a comprehensive treatment of what has been accomplished in the bookplate art during the past year. The text consists of articles by Gardner Teall on "the Chiaroscuro Bookplates of Allen Lewis" and by A. J. Finberg on "Sturge Moore's Bookplates," and an account of the 7th Annual Exhibition of Contemporary Bookplates. The 27 full page plates form a graphic summary of the art by giving its most important examples. Mr. Alfred Fowler deserves all praise for this and other invaluable contributions to this fascinating field of art.

M. C.







